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ABSTRACT

Major goals and accomplishments are presented for the arts and career education program of the Children's Art Carnival in Harlem, New York City--a program for low income minority youth (ages 8-18) which utilizes creative and communication arts as a bridge to art careers in industry, entertainment, commercial and human services. Activities, evaluation instruments, and results related to seven program objectives are described and discussed: (1) to expose eight - to fourteen-year-olds to career education experiences via the creative arts (sewing, printmaking, clay, poetry, photography, animation, puppetry, and painting); (2) to enable fourteen- to eighteen-year-olds to develop skills and competence in Communications Arts Productions, thereby increasing career understanding and options; (3) to provide counseling for participants in the Communications Arts production team units; (4) to provide participants with career education experiences fostering the development of responsible work habits and attitudes; (5) to develop communication skills; (6) to provide necessary assistance for participants with neurological, emotional, or other problems; and (7) to promote parent and community support of children's interests in the arts and art-related careers. Dissemination and special activities such as efforts to hire minorities and handicapped in an effort to project a variety of role models are mentioned. The conclusion is made that most objectives were reached and that this program is a model worth emulating. Appendixes constituting two-thirds of the document, contain goals, survey and testing instruments, student logs, and work samples. (MN)

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Career Training Through the Arts

An Evaluation Report

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U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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To provide a career education program for low income minority youth, ages 8-18, through an innovative approach which utilizes creative and communication arts as a bridge to careers in the arts as arts are used in industry, entertainment, commercial and human services.

-- Proposal, p. 58

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Introduction

The Children's Art Carnival (hereinafter, the Carnival) is one of the cultural treasures of Harlem, New York City. It sits on a tree shaded street of old townhouses that are meticulously cared for by their owners and tenants. From morning to late evening streams of children and youth make their way to the red door at 62 Hamilton Terrace, alone, in school groups, with pals, parents and siblings. There they work with a talented staff of artist/teachers creating works of art out of clay, paper, video-tape, film and assorted "found" materials.

The Carnival is also regularly visited by teachers from New York City's public schools who come to learn how to engage their students in creative power building and in basic skills development through the arts. Based upon the ideas of Victor D'Amico, former director of the Museum of Modern Art's School for Children, the Children's Art Carnival in its current guise was founded in 1969 with a small staff headed by Betty Blayton Taylor, a protegé of D'Amico and pioneer in the current arts in education movement. The Carnival's aims,

--to maximize growth as it emanates from highly personalized experiences,

--to create an environment in which a positive mental attitude can be fostered within each child contacted,

--to provide each child with a strong image of himself and his potential for becoming a positive, productive adult,

--to help parents, teachers and school administrators understand the significance of creative activities in the child's life and inspire them to encourage more creative expression

are reflected in a myriad of activities conducted throughout the three floors and basement studios.

The Carnival's ten years of experience working with children with school achievement problems made it a particularly apt candidate for experimenting with the notion of career education through the arts for both younger and older students. With that in mind, it applied for and received funds from the U.S. Office of Education to conduct a pilot program that would ascertain to what extent its work with children could better prepare them for the world of work on a theoretical as well as practical basis. For children in the 8-14 year old range, this meant concentrated work in several visual media, coupled with strong personal and career guidance, field trips, contact with working professionals in the arts and participation in several "show and tell" occasions. For the older students, this meant intensive preparation in one of several art workshops that correspond as closely as possible to a real work place, overseen by a professional artist/teacher. Older students engaged in field trips, career research, and simulations of real work assignments as well as preparation of portfolios for college entrance. Both younger and older students were provided with advice and counsel from a professional guidance counselor, a psychologist, and the individual staff members. In addition, opportunity was provided for peer

discussions, group decision making, and preparation for job interviews and college entrance procedures.

The following pages examine the various objectives of the program in detail, and provide a variety of clues to the program's results through an analysis of pre and post experience testing, interviews, analysis of student work, and observation of the students and artist/teachers at work.

The reader should be aware that in some instances standardized testing instruments were used; in other circumstances the evaluator designed instruments to be used experimentally to determine the extent of development of individual students and groups of students during the course of the program. In addition, data extricated from school records, where available, were used. The evaluator was able to see samples of students' art work, handwriting, creative writing, research products, and career questionnaires. Moreover, videotapes of students describing their work were made available to the evaluator for analysis of both substance and style of delivery.

The evaluation of this program concerns itself with several dimensions: creative expression, understanding of the world of work and its requirements, development of arts-related skills, and refinement of aesthetic judgment. In each dimension, as the data in the subsequent chapters of this report will verify, the students showed significant growth.

It is this evaluator's opinion that the Children's Art Carnival Career Training Program has provided enough evidence to validate it as a model to be emulated and replicated on a national basis.

The Carnival's director, Betty Blayton Taylor, has imbued the premises with a forceful philosophy based in part on the educational theories of Piaget, and in greater part on an unbending personal faith in the ability of children to find their creative "voice" through varied art experiences. Staff, students and parents reflect this faith. No attempt at replication without that faith will, in the evaluator's opinion, succeed. It is not measurable or in any other way quantifiable. It is, however, a crucial ingredient. While enthusiasm and faith alone will not provide a program its structure and direction, without it all the structure and direction in the world will not yield the dramatic results perceived at the Carnival.

OBJECTIVES AND ACTIVITIES

Objective I

"To expose youngsters, ages 8-14, to career education experiences through the use of creative arts activities which will enable them to learn about career possibilities related to the arts." -- Proposal, p. 59.

I.A. *At the end of 18 weeks, 80% of the participants in the Creative Arts Workshops will demonstrate significant gains in flexibility of thought, speed in creating conceptual ideas through line, and a greater degree of imagination through the use of line as measured by pre and post tests.*

Activities

The youngsters participated in three cycles of workshops including painting, clay, poetry, photography, puppetry, printmaking and animation. Students selected the workshops they wished to participate in and worked steadily, three afternoons per week (3:30 p.m. to 5:50 p.m.) with artist instructors on a variety of projects. (See Exhibit IIIA, Roster for Creative Arts Workshops.)

Instruments

Instructors administrated the *Arts Skills Observation Scale* (Exhibit IA) three times during the course of the workshop: at entry, mid-point, and at the end of the workshop. Each instructor developed with the evaluator and project management a checklist of characteristics

that could be observed during the course of the workshop. The checklist was concerned with the points mentioned in Objective I.A. as well as the development of specific skills related to the use of materials and special tools. The checklist also included items related to career awareness.

The *Torrance Test of Creative Thinking (Figural)* was administered to the youngsters at an early session of the workshop. It was the combined judgment of the evaluator, the project management and the Carnival staff that the testing benefits were outweighed by the test-free atmosphere usually associated with the Carnival. Further, there was some question of the validity of the pre test results as the staff was not sufficiently familiar with the test procedures to guarantee uncontaminated results. Instead, the project management decided to administer the post test to a sample of students selected from each workshop and to compare the results.

Findings: ASOS

Results of pre and post asministration of the ASOS revealed considerable growth. Whereas at entry level, 90% of the youngsters had little or no experience with the concepts or skills itemized, by the end of the workshop cycle, the results were as follows: Where N=63,

24%	of	the	participants	achieved	an	aggregate	score	of	1 (Superior)
46%	"	"	"	"	"	"	"	"	2 (Very Good)
24%	"	"	"	"	"	"	"	"	3 (Acceptable)
6%	"	"	"	"	"	"	"	"	4 (Borderline)
0%	"	"	"	"	"	"	"	"	5 (Unacceptable)

or put another way, 94% achieved an aggregate score of 3 or more, far exceeding the original expectation of the proposal. An analysis of the ASOS results *by workshop* reveals additional information:

Sewing

The emphasis was on using basic sewing techniques and tools (needle, thread, sewing machine, pattern) and combining these techniques with the development of original sewn objects (a simple purse, clothes for puppets, etc.). According to their instructor, most of the students had no experience with sewing before enrolling in the workshop. (Nine out of ten ASOS scoresheets revealed no experience with any facet of sewing.) By the end of the workshop, 90% of the ASOS scoresheets revealed that youngsters had achieved acceptable or greater ability to read a pattern guide sheet, use the sewing machine, and learn the basic preparation of sewing. They completed a small purse and one other garment, at least. Garments were displayed at the several Open Houses and holiday celebrations and were viewed by the evaluator as skilled, finished projects that were colorful, original, and remarkably well

sewn considering the ages of the children, primarily ten and eleven with a few 12 year olds.

The Sewing Workshop continued despite the change of instructors. The quality of supervision made it possible for the children to learn. (See Exhibit IVC.)

Printmaking

Students were instructed in four different techniques of printmaking and were exposed to career possibilities in textile design, illustration, poster design and greeting card design. Products emanating from this workshop were used for the sending of invitations to Carnival events and greeting cards for the holidays. Where N-15,

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78% of those rated on the ASOS completed a greeting card design satisfactorily;

71% could explain the process of stencil, offset, mono and relief techniques

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The pattern of the aggregate scores was as follows at the end of the workshop:

7%	achieved	an	aggregate	score	of	1 (Superior
60%	"	"	"	"	"	2 (Very Good)
33%	"	"	"	"	"	3 (Acceptable)

In sum, 100% of the participants scored achieved an aggregate score of acceptable or better. Considering how complex the printmaking workshop was and the age of the youngsters (primarily nine and ten years old), the results were extraordinary indeed. Since printmaking is not usually taught in public schools, and rarely done at home, it is safe to say that the skills and concepts developed by the children in this arts area are directly attributable to the instruction gained at the Carnival.

The evaluator was struck by the daring use of color and illusions of texture in the finished work. Considering that the children are at an age where "drawing it real" is all important, it was striking to see how apparently free and unfettered the young artists were in this medium. The visual ideas "flowed" in a unified, intense, original manner. (See Exhibit IVA, B and C.)

Clay

The instructor developed a check list of 18 items that ranged from names of completed projects (pinch pots, coil pots, plaques, puppets, medallions, animals, busts, etc.) to specific clay techniques (pinching, coiling, using slabs, incising, impressing, bas relief, etc.). The students in this workshop were very prolific. Most of the students completed most of the projects at an acceptable or better level of quality. Students learned to glaze and fire their objects and critique them along the way. Many of the children had had prior experience with some kind of clay work either in school or in other classes taken at the

Carnival. Here the growth in competence was primarily from borderline level (4) to the Very Good (2) and Superior level (1) when N-28:

15%	achieved	an	aggregate	score	of Superior (1)
22%	"	"	"	"	" Very Good (2)
53%	"	"	"	"	" Acceptable (3)
10%	"	"	"	"	" Borderline (4)

It is interesting to note that while most students had had an opportunity to build pinch pots, most had had no experience in the more complex techniques of coil, slab, and bas relief. It was in the sphere of advanced technique that the children's works reached high levels of originality and skill. The combination of techniques, the elaboration of mugs, plaques and bowls, the imaginative use of different glazes, gave a quality to the work that combined maturity and a sense of audacity that the young seem to be particularly adept at demonstrating.

The instructor's ambitions for her group were perhaps a bit too great since few of the students were able to accomplish more than fourteen of the eighteen assigned projects. Most of the students finished from ten to twelve projects. It is to the instructor's credit that ample opportunity was made to individualize instruction so that each student could work according to his or her own rate of production. (See Exhibit IVB and C.)

Poetry

While the goals of the poetry workshop sound very much like those in a public school Language Arts class, the scope of activities was much broader, more informal, and frankly, more fun for the students than is usually the case in the public school classroom. This is in no way an attack upon the quality of instruction in the school but rather a suggestion that the low student instructor ratio combined with the endearing atmosphere of the Carnival makes it possible for youngsters to develop a facility with language when in their regular school they may not.

The children had a range of experience including story telling, story writing, development of skits, playwrighting, composing rhymed verse, unrhymed poems, group and individual wordworks. Although the workshop was dubbed "Poetry" it is evident that more than poetry was included. Results on the ASOS, where N=10 were:

40%	achieved	an	aggregate	of Superior (1)
20%	"	"	"	" Very Good (2)
10%	"	"	"	" Acceptable (3)
30%	"	"	"	" Borderline (4)

In juxtaposing the poetry ASOS results with the responses to the Career Questionnaire, it was evident that these youngsters seem to be more comfortable with the written word than some others in the program.

This was corroborated by the Educational Director. For children whose verbal skills are high but whose opportunities for creative expression are limited, the program implemented at the Carnival seems to be particularly appropriate.

Photography

With the exception of two students, none of the photography ASOS scoresheets indicated prior experience with photography. In spite of this, the instructor was able to report that where N=13:

67%	achieved	an	aggregate	of	Very Good (2)
8%	"	"	"	"	Acceptable (3)
25%	"	"	"	"	Borderline (1)

Since mastery of camera mechanics in large part determines the success of repeated attempts to capture images and meanings on film, it is not surprising that a large part of the ASOS concentrated on learning how to control the parts of the camera, the speed of the film, and the process of development. A considerable amount of time and energy was spent, however, on composition and special purpose photography (documentation, fashion, photojournalism, still life (studio), sports/action and animal photography. (See Exhibits for examples of some of the children's work.)

It is to the credit of the instructors that there was not an overemphasis on mechanics at the sacrifice of the joy and satisfaction of recording on film both abstract and concrete images. There appeared to be a healthy balance between unfettered experimentation and development of mastery over the tools of photography.

Animation

The emphasis in this workshop was the creative use of the super 8 camera and the production of animated cartoons. The interdisciplinary aspect of this workshop is obvious and was a positive factor in the growth of student skills in both composition, sequencing, establishment of relationships between foreground and background, main ideas and subordinate ideas, and, most important, editing. None of the participants had had significant experience with the motion picture camera prior to this workshop.

Eleven items were identified for the ASOS, and where N-9:

67%	achieved	an	aggregate	score	of Very Good (2)
33%	"	"	"	"	" Acceptable (3)

Several of the films produced by this workshop were exhibited at the Christmas and end-year Open House and part of their work was incorporated in a major film effort of the Carnival to document the Carnival's program.

Since the youngsters were able to work with color film, the results were especially impressive as one could observe the boldness of color, the imaginative use of form and action to convey the usual sources of children's imagination: monsters, outer space, and confrontations with the goblins of urban America. (See Exhibit IVB and C.)

Puppetry

The puppetry workshop combined sewing skills, ability to work in three dimensions, developing characterization in inanimate objects, and creating an original vehicle for the puppets complete with props and backdrops. The children were taken to see a professional puppeteer and quiz him on the career opportunities for puppeteers (not too great!) and the satisfaction of working with puppets (limitless). The realm of puppetry is particularly satisfying for youngsters concerned with the notion that they can't draw and are therefore, *ipso facto*, untalented. The skilled instruction provided a way for the youngsters to create original, off-beat characters and a play to show off their talents. Where N=19, the following ASOS results were recorded:

37%	achieved	an	aggregate	of	Superior (1)
42%	"	"	"	"	Very Good (2)
16%	"	"	"	"	Acceptable (3)
5%	"	"	"	"	Poor (5)

The individual who scored 5% on the ASOS did so, according to the instructor, because he consistently arrived at the workshop late and did not complete his puppet. Further, he did not participate in the script or prop development.

The puppet shows were a great hit at the several Open Houses, and the evaluator was struck by the high number of students who opted for this workshop consistently. Some of that can be explained in the nature of puppetry; but much must be attributed to the skillful, imaginative and gentle qualities of the instructor. (See Exhibit IVB and C.)

Painting

While the painting component teaching position was not directly funded by this grant, it is a significant part of the program and should be so noted.

Most of the students had had prior experience with painting, either at school, at home or at the Carnival. But for many, this workshop was the first intensive experience that went beyond self motivated exploration of color on paper. Direct instruction in color theory, painting techniques, spatial relationships, painting vocabulary and career options was provided. Children were escorted to galleries and museums and explored the painting represented in publications such as books, magazines, advertisements, etc.

Considering that many *high school* students are unable to identify primary and secondary colors, much less create an original painting, it is particularly significant that at the end of the

workshop period, participating elementary school students could control their brushes and palette to a Very Good degree and demonstrated the ability to "solve a problem" in a painting with reasonable proficiency. The students, moreover, had demonstrated an acceptable degree of use of an "art" vocabulary.

The instructor's estimation was corroborated by the level of description found in the video tapes of children discussing their paintings. Where N=12, the results of the ASOS were:

41%	achieved	an	aggregate	of	Very Good (2)
50%	"	"	"	"	Acceptable (3)
8%	"	"	"	"	Borderline (4)

Student scores were high in the areas of creative expression; their scores diminished where the items dealt with cognitive aspects of painting that require greater maturation. Thus, while their grasp of certain art words was, by and large, acceptable, the quality of the art work produced was superior to their verbal expression. (See Exhibits IVB,C.)

Findings: Torrance Test

An analysis of the pre and post treatment Torrence Tests reveal a number of clues to the nature of what has happened to the children as a result of their work at the Carnival. As was stated in the semi annual report, both the project management and the evaluator had strong

reservations about mass testing with the Torrance instrument; it seemed to violate the non-school atmosphere that is so precious to the children and staff. Moreover, since the staff had not sufficient experience administering the pre test, a large number of them were declared invalid because of a deviation from proper testing procedures.

Nonetheless, the Project Management desired to know if there was any pattern of development that could be divined by comparing a sample of the post treatment tests with a sample of pre tests and with the norms for the fifth grade found in the Torrance Test Manual.

The Torrance Test is predicated on the notion that highly creative people have at least the following characteristics:

(1) Fluency. They are, when presented with a problem, able to come up with several solutions in fairly rapid order.

(2) Flexibility. They can think of several different kinds of solutions as opposed to variations on one particular solution.

(3) Originality. Their solutions will be unique, uncommon, not usually offered by 95% of the population.

(4) Elaboration. They are likely to provide embellishment upon their solution, offering clarifying details, details which add subordinate ideas to the main idea.

(A complete description of the Torrance hypothesis, and a response to its critics can be found in the *Test Manual* published by Personnel Press/Ginn and Company, Lexington, Massachusetts.)

In a sample group of 8-12 year olds, where N=11, and where there were four fifth graders tested in the group, a comparison was made with the mean score of fifth graders:

	CAC Fifth Graders
Activity 1	
Originality	75% scored on or above the mean
Elaboration	50% " " " " " "
Activity 2	
Fluency	50% scored on or above the mean
Flexibility	75% " " " " " "
Originality	75% " " " " " "
Elaboration	50% " " " " " "
Activity 3	
Fluency	50% scored on or above the mean
Flexibility	100% " " " " " "
Originality	75% " " " " " "
Elaboration	75% " " " " " "

It must be emphasized that only a few students were tested, and the positive results are not definitive in any way. But they do provide a clue to be followed up in the 1979-80 year. The chart on page 20 below shows the test results of 11 Carnival students as compared to grade norms. Note that the standard deviation is considerable, and the validity of the results is less than definitive.

Some observations regarding the test results are in order here. First, it should be noted that few of the children finished the entire test. This is true of the national norm group as well, although Carnival children tended to finish fewer of the items than the norm group. In analyzing the total scores of the children, we find that

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54% of the sample scored at or above means in fluency

65% " " " " " " " " " flexibility

64% " " " " " " " " " originality

54% " " " " " " " " " elaboration

As Torrance warns in his test manual, it is dangerous to assume that high scores in each of these areas are, in themselves, an index to creativity. On the contrary, a person may spend so much time elaborating a particular idea (drawing) that he or she neglects to build a series of ideas (fluency) or a variety of different kinds of solutions to problems presented.

Student	Grade		Fluency	Flexibility	Originality	Elaboration
		SD	6.8	5.2	10.7	26.6
1	5th	Means	21.8	16.0	28.1	68.2
		Score	17	14	28	83
		SD	6.8	5.2	10.7	26.6
2	5th	Means	21.8	16.0	28.1	68.2
		Score	32	25	55	66
		SD	6.8	5.2	11.1	26.6
3	5th	Means	21.8	16.0	28.1	68.2
		Score	17	15	24	29
		SD	6.7	4.9	11.1	32.6
4	6th	Means	20.2	15.8	29.0	75.8
		Score	23	17	40	76
		SD	7.1	4.9	11.5	28.4
5	4th	Means	22.7	17.1	30.1	66.7
		Score	13	11	29	45
		SD	6.5	4.9	10.2	27.1
6	7th	Means	19.9	15.7	25.5	74.7
		Score	34	25	45	48
		SD	7.1	4.9	11.5	28.4
7	4th	Means	22.7	17.1	30.1	66.7
		Score	21	19	28	70
		SD	6.5	4.9	10.2	27.1
8	7th	Means	19.9	15.7	25.5	74.7
		Score	18	8	17	59
		SD	7.1	4.9	11.5	28.4
9	4th	Means	22.7	17.1	30.1	66.7
		Score	15	13	23	83
		SD				
10	3rd	Means	22.2	16.2	26.8	64.2
		Score	18	17	18	36
		SD	6.8	5.2	10.7	26.6
11	5th	Means	21.8	16.0	28.1	68.2
		Score	26	20	34	52

It is interesting to note the frequency with which the Carnival children used particular images in the line completion and parallel lines test items. Houses, trees, rockets and faces proliferated throughout the test booklets. What was interesting to the evaluator was the level of sophistication with which the images were rendered. The elaboration of the basic images was extensive, and in many cases, extremely witty. One student composed a whole story based on the series of parallel lines. Naturally, the younger children's work was different from the older students. One asks, is the high level of sophistication of the twelve and thirteen year old pictures a natural result of maturation, or is it the consequence of direct instruction in drawing, painting and seeing. The evaluator, as supervisor of high school student teachers for Brooklyn College, has observed that many high school students still paint and draw like nine-year old youngsters and, for the most part, they have been denied direct instruction in painting and drawing other than being provided with materials with which to work. Would the older students paint and draw more skillfully had they the kinds of experiences of the CAC students? One may also ask whether the phenomenon of self selection has anything to do with the test results. It is evident that the youngsters have chosen to come to the Carnival, and that they may have done so because they are interested in art lessons. On the other hand, their mothers may have seized upon the Carnival as a perfect alternative to getting an after school baby sitter, and for them art is only incidental to the child care role that the

Carnival plays. Only further research will be able to isolate for sure the various influences at work on the youngsters in the program. Suffice it to say that the children attended the program regularly, showed significant growth in their ability to handle line, achieved a higher degree of art skill and demonstrated in their work and discussions a love and appreciation for the creative arts.

Another way to look for clues in the Torrance results is by comparing scores of students who took the pre post tests: There were only six pairs of pre and post scores that could be compared, and the results are far from definitive. The pre test results are questionable, while the post tests were administered under standard procedures. Thus, it is the evaluator's conclusion that the data is incomplete and unreliable.

It is recommended that a comparison of pre and post treatment scores be conducted in 1979-80 in order to get a more accurate picture of growth in these areas.

Comparison of pre and post scores--Torrance Test

	Pre Originality/ Elaboration	Post Originality/ Elaboration
1	37/84	28/83
2	30/53	28/70
3	27/42	45/48
4	19/46	17/59
5	23/60	23/83
6	5/43	18/36

The opportunity for staff to discuss and examine the Torrance theory of creativity and the test itself may provide a very vital *training opportunity* for new staff particularly. Such a series of discussions may help focus instructors on what the extent of direct instruction could or should be. How much attention, for example, do instructors give to encouraging fluency? Do they encourage students to find a variety of possible solutions before they settle on completion of one? What efforts are made to help children find their own solution (rather than a copy of their neighbor's)? How do instructors judge originality? How much of originality is based upon knowledge of traditional solutions? How much time should be spent on practicing the traditional way of doing something? Artist/Instructors need to know more about what can be expected at different ages and the Carnival provides an exceedingly important training program in this area. Now may be the time to develop a sequential program that goes beyond *Ages and Stages*[1] and concentrates on fostering various theories of creativity.

I.B. *At the end of the 18 week cycle, 90% of all participants in the Creative Arts and Writing Workshops will be able to name not less than three careers to which creative arts and/or writing relate.*

Instrument

The evaluator prepared a draft of a *Career Information Questionnaire* that combined multiple choice sentence completion items and fill-ins based on large part on the Office of Education's Career

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[1] A slide show produced by The Children's Art Carnival.

Questionnaire described in the semi annual report. Since the reading level of the students varied by age, grade and personal ability, the questionnaire was administered in a number of different ways. In some cases the instructor read the items to one or several students and they selected the proper answer. In other instances, the students read and marked their own papers. The pre test indicated that only 10% of the students could identify three or more careers other than the obvious "artist" or "writer." At the end of the cycle, 100% of the students identified three or more career options in the arts. The following graph shows the spread of career recognition:

% of Careers	Career Questions
	7
	8
	6
	13
	6
	2
	2

Where N=44, 91% of those who answered the questionnaire were able to identify five or more careers in the arts. It is evident that Objective 1.B. was reached. The instructors spent a significant amount of time discussing careers with the children in the different workshops. It is fair to assume that the growth in knowledge of career labels is a direct consequence of both formal and informal instruction.

I.C. *By the end of a cycle, 90% of the participants in the Creative Arts and Writing Workshops will demonstrate proficiency in a minimum of two processes as evidenced in photo-documentation and progressive detailed explanations of weekly achievements presented in logs.*

Exhibits IVA-D included in this report show samples of some of the work accomplished by youngsters in the program. The photo-documenter compiled an extraordinary number of photographs of children's work which helps to identify the variety of processes each child experimented with during the course of the program. Coupled with the *Art Skills Observation Scale*, the evaluator was able to see the growth in proficiency of individual students as well as groups of students of the same age. The following categories were used in analyzing the children's work (adapted from Rosensteil, Morison *et al.*,"Critical Judgment: A Study," Journal of Aesthetic Education, 12/4, 19/78):

1. subject matter
2. reference to personal experience
3. reference to colors

4. reference to discrete surface elements

5. "Painterly" surface elements;
   "Sculptural" surface elements

6. artistic achievement

7. reference to mood

8. reference to theme

The weekly logs were examined periodically by the project director, the education director and the executive director as a means of getting to know each child's rate and extent of progress as well as to identify any problems presented to either the youngster or his or her instructor. In this way, the staff at the Carnival was able to keep on top of the needs of the children and the requirements of the arts discipline. Samples from some of the instructor's logs help to give a flavor to the kind of care and work accomplished in the program and may be found appended to this report. (See Exhibit I E.)

I.D. *At the end of the 18 week cycle, 90% of the participants will have gained authentic knowledge of various careers through exposure to professionals and specialists on the job in their respective career settings.*

Attendance sheets and logs were examined to ascertain the amount and extent of group trips and discussions with artists in their milieu. Exhibit VI A details the destination and purpose of the trips taken during the course of the program. It may be supposed that the

fine results on the *Career Questionnaire* may in part be due to these trips which sharpened the children's perceptions of what working artists do (other than teach children!). Teachers were extremely conscientious about submitting trip sheets and logs and seemed to get as much pleasure from these excursions into the field as the children. See Exhibit VIA for schedule of trips taken during program.

All activities that were conducted to fulfill the stated objective were completed as intended. The poetry workshop included gardening activities as well as three-dimensional art work. A CETA instructor teamed with the poetry instructor and an interdisciplinary course of study developed with outstanding results. Through an analysis of program records, anecdotal records, interviews with staff, students and parents, examination of the workshop products, observation of the workshop process, and analysis of test results, it has been determined that the objective of exposing youngsters to career education experiences in the arts has indeed been accomplished. Further, because the participating youngsters had an opportunity to work in a variety of visual arts media, their expressive and creative powers have been considerably increased, thereby making them more likely to proceed to higher levels of education, making themselves eligible for greater vocational and professional opportunities.

The smooth running of the Creative Arts and Writing Workshop is in part due to the years of experience the director, Betty Blayton Taylor and the Carnival has accrued in working with young children. It is also a direct function of the leadership provided by the educational director, the project coordinator and the project after-school workshop supervisor (Martha Norris, Maya Sharpe, and Barbara Wyatt, respectively). All were totally familiar with the Carnival's philosophy and way of operating, and whatever problems occurred --such as the need to substitute one instructor for another, to shorten working hours, to provide for milk and cookies --were handled expeditiously.

If the evaluator were to make any recommendations, it would be that more of the same be offered so that more children could take advantage of the program offered.

Objective II

To enable teen-agers, aged 14-18, to develop skills and competencies in Communications Arts Production--thereby increasing their career understanding and options. -- Proposal, p. 69.

The Carnival enrolled 26 students for this program, of which 23 or 88% completed the 39 week program. The students came from 12 high schools in Manhattan and the Bronx as well as from "the street." During the course of the program, 5 were accepted as art majors at Pratt, SUNY, New Paltz, and CCNY (the SEEK program). Three students were hired on art related jobs for the *summer* and three got *full time* art related jobs.

It is important to note that the young people enrolled in this program frequently balanced after-school responsibilities at home, an after school job and a homework schedule with the demands of the Carnival Communications Arts Production program. For a few, this was an unbearable combination and they dropped out. For others, it was a crucible through which they came out stronger and better prepared to deal with the complex pressures of adulthood. Many of the students have low to medium writing skills, and their reading levels are generally below the national norm. In spite of this, they developed skills in several arts areas that would be acceptable as entry level skills in graphic arts workshops, printing and lithography companies as well as video and film production companies.

A review of their development of arts skills indicates a pattern that is exemplary. Results on the *Art Vocabulary Test* which surveys students' understanding of ideas and concepts as well as the artist's working vocabulary, were outstanding.

The following pages describe in detail the various activities in which the students were involved as well as the various test results.

II.A. *At the end of 39 weeks, 80% of the participants will show significant gains in flexibility of thought, speed in creating conceptual ideas through line, a greater degree of imagination through the use of line as measured by pre and post tests.*

As stated in the semi annual report, a closer examination of the Torrance Test indicated that this instrument would not be as useful in measuring the achievement of this objective as would a tailor-made set of instruments developed in cooperation with the instructional staff. The result of this collaboration, an *Art Skills Observation Scale*, was administered by the instructors with verifying observations made by the external evaluator and project director several times during each workshop. Specifically the students were rated upon entry, at a midpoint and at the end of the workshop. (See Exhibit IB.)

All students were enrolled in a three hour general drawing class each week and had the opportunity to get personalized instruction in various phases of drawing live models, inanimate objects, scenes

and abstractions. Individual and group critiques helped to sharpen the students' observation skills as well as rendering skills. Not all students attended each session of the drawing workshop, primarily because of conflicting obligations (see p. 1). Those who attended regularly showed consistent growth in technique at the end of the program as measured by an analysis of sample drawings prepared during the course of the workshop. Students worked in pencil, charcoal, conte pencil, pastels, and combinations thereof.

By participating in the weekly drawing and critique sessions, students developed an easier response to criticism and became more verbal about the qualities in their own and each other's work. Many of the critique sessions were taped (video and audio tapes are available) and then played back to determine the change in the level of discussion. The evaluator noted a kind of shyness and holding back in the earlier tapes, but by the end of the program, the students were much freer in giving and receiving criticism. This is an important attribute to acquire in any pre-job training program and should be encouraged.

II.B. *By the end of 39 weeks, 90% of the participants will achieve a mean score of 75 on the Art Vocabulary test.*

A pre test was administered at which time the following results were recorded:

Art Vocabulary Test

	Pre Test	Post Test
N	18	18
96-100% ile	5	15
91-95	2	1
86-90	1	2
81-85	1	
76-80	1	
71-75	1	
66-70	1	
56-70	1	
56-60	1	
51-55	2	
46-50	1	
36-40	1	
ineligible	1	

Where ten students took pre and post test, nine students increased their scores, and one remained the same.

It is interesting to note that even on the pre-test, the majority of Carnival teen-agers scored in the 75th percentile or above. The dramatic improvement shown by so many in the post test may well be a result of the intentional instruction in various art concepts, tools, and styles in a way that was finely meshed with the projects on which

people worked. Certainly there was no classroom drill on words or concepts; what there was, apparently, was a conscientious effort on the part of the instructors to weave art vocabulary into the everyday interactions with the students. (See Exhibit I C.)

One must, however, be cautious about the results in the *Art Vocabulary Test*. The students were exposed to many other instructional "inputs" besides those offered by the Carnival. Included among the "inputs" were regular courses in their high schools, independent reading, and interactions with fellow students outside of the Carnival. Nonetheless, according to data secured from the interviews, many of the students recorded their sense that it was the Carnival experience that contributed most to their awareness of art concepts and vocabulary.

II.C. *At the end of 39 weeks, 90% of the participants who have studied graphics, silkscreen (a specialty within graphics), offset printing, and writing will have developed a portfolio containing no less than ten samples of work done in the program that will demonstrate the level of competency gained in each of these specific areas.*

The students completed their portfolios, and, in several instances, submitted them to art schools and colleges for post-secondary school admission. The panel which reviewed the students' portfolios, which consisted of the drawing instructor, the specific unit instructor, the education director and the executive director agreed that the progress demonstrated over the 39 week period was dramatic and

intense. Students who had little or no experience with silkscreen techniques, video production, lithography or offset, demonstrated an ability to integrate both technique and aesthetic dimension into their work. In writing, however, no such dramatic results ensued. This unit provided the one difficult problem with which the program directors had to battle continuously. (See semi annual report.)

The problem in writing began with the low registration figures for this course. An intensive campaign to enroll students in this unit began and continued throughout the course of the program. The instructor, a professional editor associated with a popular black magazine, was replaced at mid-semester, and students re-enlisted, as it were. New students were added for the last third of the program, but because of the lack of consistent involvement of a significant number of students, there is not sufficient documentation to indicate a pre post treatment relationship in the writing samples. In spite of this, however, those students who did participate in the last third of the program took advantage of the opportunity to work with the new instructor and to develop a script for a screenplay that helped develop their ability to characterize, sequence and structure experiences in writing. (Exhibit VA.)

II.D. *At the end of 39 weeks, 90% of the participants in filmmaking will demonstrate a working knowledge of the Super 8, 16mm camera, straight documentation, etc. Each of the filmmakers will produce a three-minute super 8 documentary film on a subject of his/her choice.*

As indicated in the semi annual report, filmmaking was combined with video production because of the availability of instructors and student interest. A twenty minute film was produced as well as 150 minutes of completed television programming, produced, written, edited and starring Carnival students. Samples of videotapes are included with this report (see Exhibit V B.)

The evaluator was most impressed with the technical proficiency of the video crew who worked many hours more than the program called for in collaboration with their mentor and instructor. The ASOS findings indicated that these young people grew enormously over the course of the program. While interviewing techniques, script continuity and technical control still need to be supervised in order to obtain a quality end-product, the work compares favorably with that produced in university filmmaking and video production classes.

One film, the result of a group effort, has been used over 20 times since its completion to disseminate information about the Carnival.

As part of the Writing Workshop, students completed a television script representing a group effort. (See exhibit V D.)

Results of the Arts Skills Observation Scale

In order to develop a means of measuring achievement in the teen-ager workshops, the evaluator in cooperation with the project management and the instructors, developed a scale of attributes that each instructor was trying to help his or her students attain. After a group discussion on what and how to look for these characteristics, each instructor wrote down a list of skills, aesthetic concerns and general characteristics that were important for young people interested in a particular job to develop. The results were the ASOS instruments. An analysis of the pre and post treatment observations follows.

This set of instruments was developed in collaboration with the instructors, the project management, and the external evaluator. It is predicated upon the following assumptions:

1. There are observable work related behaviors that are linked to successful on-the-job performance.
2. There are specific arts-related skills that are intrinsic to successful on-the-job performance.
3. There are selected aesthetic sensibilities that are evident in creating visual arts "products" that can be observed by artists and aestheticians.

Instructors were asked to identify characteristics in each of the above categories that related particularly to their career specialty. The evaluator reviewed, edited and categorized the instructors'

suggestions into four separate instruments--one for students in each workshop--and a "catch-all" instrument to be administered to every workshop participant regardless of specialty. The instruments were reviewed by the project management and then reproduced in quantity so that each instructor could rate each student at least three times during the course of the workshop.

Findings

With only one exception, all students showed significant growth in categories 1, 2, and 3 (general work behaviors, art skills and aesthetic sensibility). Since the level of skills at entry varied with the prior experience of the participants--some of whom were art majors, others had taken only a minimum of school art lessons--the novices showed, obviously, more dramatic growth than those who had already considerable experience in the visual arts. All participants showed a greater command of technical skills (see Exhibit IB for a break out of these skills) and an ability to judge their own and others' works on a higher plane at the end of the workshop program.

In spite of such impedimentia as high school examinations, poor weather, family responsibilities and the need to earn an income, 88% of the registrants completed two workshop courses and demonstrated arts related, job related skills on or above the acceptable level.

Regarding general characteristics, at entry level, 96% of the students were considered to function on acceptable to very good levels of performance, with 4% considered borderline or below. At the end

of the 39 week program, 0% were considered borderline or below; 17% were operating on only an acceptable level, 58% were operating on a very good level and 25% of the participants had achieved an overall excellent rating from their instructors. Several of the instructors volunteered comments on the progress that their students had made:

J. has greatest ability in the areas of camera operator and on-camera talent, i.e. (sic) interviewer, master of ceremonies. J. is very responsible in terms of teamwork and sometimes carries more than his share of the work load. His camera work is good but I feel he is strongest in on-camera assignments. He has a charming and pleasingly aggressive personality.

D. is best suited in the areas of on-camera talent . . . Interest is low in the technical area but very high in the creative production and artistic ideas areas. D. is also active in the areas of dance and acting. He is a good organizer within the group . . .

S. upon entering the program wanted to become a sports commentator. This is the main area I concentrated on with her. S. is very strong in her interview techniques and spontaneous conversation. . . . Her technical skills need improvement but she is a very capable camera operator.

H. is a high energy source and an example of hard work to the other members of the group.

R. contributes more to the class than any other student. She is likely to work on the project at home in liew of watching television.

P. is the best student in the group, shows excellent leadership potential, although his ego assertion has reduced his effectiveness from time to time. He is very outspoken in student and group interest. He is interested in becoming a video film producer which I feel he is very capable of achieving.

C. enjoys what she is doing in class but it has had no impact on her plan to be a special ed teacher.

The last comment is interesting because it shows the potential for showing the tie-in between video expertise and non-commercial television, including educational television. The instructor may have missed an opportunity to show the young lady how her two interests could be coordinated, strengthening her chances for getting a job in her chosen field, where jobs are scarce--education.

The ASOS raw scores indicate that the objectives were met, that 90% of the students not only completed portfolios or created videotapes and films that demonstrated a significant level of proficiency, but that the characteristics of such proficiency had been observed and rated by the instructor and by the end of the program, 90% of the participating students were performing on an acceptable or above level of proficiency.

II.E. *By the end of the project, 90% of the participants will be able to give a brief written description of five careers of which they were not previously aware relating to Communications Arts Production.* -- Proposal, p. 82.

Each student was asked to do an in-depth search into one or more related careers through the vehicle of the Independent Occupational Research form (10 R), (Exhibit IG.) Since questioning students at the initial phase of the program revealed that they knew little or nothing about related careers, the filling out of the questionnaire, prepared

by the evaluator in consultation with the project management became more important than had originally been assumed. The questionnaires revealed what the instructors were aware of to some extent from the beginning. The students' writing skills are far from exemplary, and their level of understanding of the exigencies of life in the arts has grown enormously as they have participated in the workshops.

Seventy-three per cent of those who completed the workshop filled out an IOR form, allowing the evaluator to estimate the depth of understanding each student could demonstrate about a job related to an arts career. In addition, it allowed the evaluator another window into the students' minds, an invaluable way to estimate their verbal and research skills as well as their knowledge of an arts related job.

Findings

Students identified a broad range of jobs:

art director

audio technician

cameraman

comprehensive renderer

designer of T shirts (freelance)

editor (for TV)

interviewer

manager, T shirt company

news comentator (TV)

paste-up and mechanical artist/technician

producer (TV)

sound-graphics synchronizer

screen writer

technical supervisor (floor manager, TV)

video artist (general)

Some of the students did not answer the questions with any real degree of accuracy. We are dealing with youths who may, in many instances, have difficulty completing a thought on paper. That they developed saleable non-verbal skills during the course of the year gives them a valuable edge over their peers who are equally deficient in language skills. If the manner in which the students filled out the questionnaires is an indication of their writing skills, ability to follow written directions, and sense of format, then these young people are in need of more training in those verbal skills that complement the visual arts skills they have developed. This makes the writing workshop all the more crucial, and indicates perhaps why there was such hesitancy to expose themselves in such a setting. Perhaps if the writing workshop were made mandatory for all participants--along with the drawing workshop--some progress could be made. On the other hand, each student has just so many after school hours to work with, and it hardly seems likely that with the rigorous demands already being made upon them, that they can find time for attending a workshop in writing skills. Nonetheless, this suggestion should be explored in the hopes that a new solution might emerge which could address this pressing problem.

The questionnaire indicated some other possible conditions. Specifically, their notion of what is required in a job is still elementary. This conclusion is based only on the questionnaire, which, in truth, may not have been filled out with the care and attention that it required; students may indeed have a better idea of what the jobs are than revealed in the form.

The form showed, however, that students recorded an unrealistic idea of anticipated incomes in certain job areas. The evaluator ranked the questionnaires into three categories: those which indicated a high level of understanding (4), those with an average level of understanding (8), and those with a minimal level of understanding (8). In percentage terms:

20% of the responses indicated a high level of understanding of duties, requirements, educational and vocational backgroun;

45% demonstrated an average understanding of arts related jobs, although their manner of expression was not of the highest quality; and

35% demonstrated a lack of understanding of the simple and complex requirements for their selected job title.

Several of the responses revealed an understanding of the subtler advantages of particular jobs:

"I'm 'me' own boss!"

"A chance to exhibit talent"

"No set hours"

"Making new friends"

"learn different skills"

"Expenses paid"

"Help make my society better"

Among the other advantages accurately cited were:

"rapid promotion based on personal ability"

"get to travel, make money"

Among the disadvantages cited were:

"being black and female"

"missing family"

"competition in the field"

Filling out the form forced many of the participants to interview more intensively their instructors, and this in itself became a valuable learning activity.

II.F. *Ninety percent of the students will have prepared a resumé to submit to prospective employers.*

Some students did so and the results were reviewed by both the unit instructor and the guidance counselor for appearance, form, presentation of information, accuracy of information presented, spelling and grammar. The revised resumes fulfilled the criteria, and in several instances, helped participants to get summer and after school work. (See Counsellor's report for explanation of why not all students achieved this objective.)

II.G. *By the end of the project, 90% of the participants will have experienced at least two simulated interviews at a musuem, advertising agency, graphic design concern, etc.*

The students participated in a number of simulated interviews which were recorded on tape and critiqued by the young people and their instructors. While originally it was proposed that professionals in arts related fields who were interviewed would be sent questionnaires on which they were asked to rate students on their general appearance, presence and demeanor, punctuality, etc., as well as their judgment of portfolios, this practice was not followed. It was considered to be too great an imposition on volunteers. However there were individual guest lecturers who made their expertise available to the students.

Objective III

To provide counselling for all participants, ages 14-18, who are in the Communications Arts production team units. -- Proposal, p. 87

Ms. Constance Wilson, M.A., was hired to implement this objective. Her report follows:

A Brief Statement About the
Career Counseling Service of the
Communications Art Program
1978-1979

Submitted by Constance Williams Wilson

One of the goals of the Career Counseling was the gathering and dissemination of information about careers in Communi- Arts - Graphics, Silkscreen, Video/television, Writing. Toward this goal each student had at least two counseling sessions; went to Career Day on two college campuses; was given written materials and shown a career film.

Counseling sessions were of one hour duration. Students were asked to give identifying data, school information, and to speculate about future plans. In most instances, students gave the information freely and pursued suggested research regarding their career goals.

In four cases, three-week one-hour structured sessions were held. These sessions were necessitated by problems in discipline that arose in the workshops. The design for these sessions was developed between the coordinator, counselor and workshop instructor of the student involved. One of these students dropped out of the program. Of the three who stayed, one made a radical positive change in behavior. His high school contact person reported the same change at school. The school and student also reported that the workshop instructor of the CAC program was the most influential instructor in the student's learning experience. (A written report was solicited from the high school but not received.) The other

two students modified their behavior and avoided further problems.

Family conflict was created for two students directly related to their being enrolled in our program. The parents of these students were contacted by telephone and given fuller information about the program. In one instance the concerned parent met with the counselor and visited the workshop.

Visiting the workshops during sessions was invaluable. Students talked about the field of Art; showed their work; shared information with each other and raised questions which were then handled in individual sessions. In one such case a student sought referral information for family therapy; others wanted to know about housing and welfare.

A second goal was developing skills needed for successful job hunting and employment. College/Financial Aid applications were filled in; interview/telephone techniques were discussed and explored through limited role playing. An outside resource was employed to deal with job application forms, developing resumes and making contact with various employment personnel. Although good materials were offered, the students rejected the process and failed to attend the sessions.

At the end of the program, students had completed high school; were accepted in art schools and liberal arts colleges; had summer employment in related and other fields.

Counseling worked. Exposure to the varied field of Art as a career was top priority. The average age of the student who remained in the program was 16 and younger. Therefore, most were still exploring their options. My guess is that

their young age and lack of job experience added to their rejection of the outside resource person and the writing of resumes.

College and Job Placement Achieved

College Placement:

James Banks - Portfolio accepted at Pratt. Admissions pending SAT results.

Abena Brown - Acceptance at New Paltz pending additional information.

Debbie Garrett - Acceptance at Pratt for fall 1979.

Ray Mallory - Acceptance in SEEK program at CCNY in February 1979.

Nilas Thompson - Portfolio accepted at Pratt. Admissions pending SAT results.

Job Placement:

Abena Brown - Summer job with Urban Corps.

Darren Edwards - Production Assistant on film.

Maureen Horan - Summer position in silkscreen factory.

Nilas Thompson - Summer position with advertising company in Trinidad.

Josette Valez - Position with community cable T.V. center.

Objective IV

To provide all participants with career education experiences which foster the development of responsible and appropriate work habits and attitudes.

The project director provided sign in and out procedures which were followed by all participants. Daily time and attendance records were kept and logs were maintained by all instructors on participants behavior, growth and abilities. A Work Habits Scale (Ex. ID) was administered weekly, and a comparison of entry level and completion level Work Habits Scales indicates the following:

At the beginning of the workshop, 95.2% of the participants demonstrated good to excellent work habits. At the end of the workshop program, 92.5% of participants displayed good to excellent work habits. There is some discrepancy between the work habits scale and the ASOS findings vis a vis work habits which may be explained by the fact that the ASOS was a cumulative measure while the work habits scale was administered quarterly. The frequency with which the Work Habits Scale was administered might have reduced its power to measure since often it appeared to be filled out hastily. This may or may not be a fair and accurate observation, however, but it is the evaluator's recommendation to reduce the paper work of the instructors so that when they are asked to give a considered judgment of their students, it is not clouded by

repetition. The high level of behavior noted in the Work Habits Scale may be the result of some other phenomenon:

1. The students who enrolled in this program were highly motivated;
2. The instructors insisted upon a high "floor" of acceptable behavior and this was honored by the students; and
3. The work to be done was significant and challenging, and, therefore, required care, order, attentiveness, concentration, etc.

Instructors' ratings were checked by the project management periodically for both validity and reliability. On an informal basis, it appeared that the managers and instructors agreed on the observed behaviors. A spot check by the external evaluator revealed the same results.

In interviews with the instructors, it was noted that some students had difficulty arriving on time consistently. Others were absent for periods of time which coincided with school examinations and other pressures. Nonetheless, a review of attendance figures indicates that with reasonable accuracy, 90% of the participants attended regularly and promptly and displayed excellent work habits.

IV.B. See analysis of work habits skills above. In individual and group discussions, several of which were taped, the issues of punctuality and responsibility were discussed.

Objective V

V.A. *To enable all participants to strengthen their skills in verbal and written communication and in reading.*

It was very difficult for the project director to obtain accurate reading scores from the high schools of the participating young people. Where such scores were made available at the beginning of the program they are recorded. (Exhibit III B.) Because of the controversy over the reading scores for the N.Y.C. system, end-of-year scores were not available.

Workshop instructors did fulfill the obligations of the proposal by encouraging a great deal of verbalizing in each session. Videotapes showing children and teen-agers describing their work, the procedures they followed and their estimation of the value of their work are included with this report. They are most encouraging, especially as one sees the growth in sophistication during the course of the workshop. Interviews with the children further revealed the high level of verbal ability that was being sought.

A review of the logs by the project director indicated a growth in verbal ability. The Teeners Meetings provided a format for increased verbalization and an opportunity for the young people to compare notes on what they were doing. These sessions as well were videotaped.

At the Open Houses and Founders Day receptions, taped and live presentations were made by the youngsters in the Creative Arts

Workshops where they described their work, the intent of it, the processes they used and their feelings about it. The evaluator was escorted through an exhibit of art work by a youngster who had had difficulty adjusting to the program and whose mother was unable to attend the reception at the end of year Open House. The pride with which he not only described his own work but that of his colleagues was heartening to witness. Selections from tapes made of these presentations may be found included with this report.

There is a fundamental problem with the taping process that should be noted. Because the tapes are themselves made by students both in front and behind the camera (as camerapersons, audio and video technicians, interviewers, and performers), the end results must not be judged against either live or professional standards. The tendency for some to be camera shy, others to be camera hogs, combined with the technical problems of focus, timing, and framing, make it unlikely that the art work and the verbal explanation will be given its most appropriate evaluation. It is for that reason the evaluator spent a great deal of time interacting with the youngsters, questioning them about their work, encouraging them to talk in an informal setting.

The general impression is that the youngsters have a keen sense of what they are doing most of the time, although there are occasions where they do what the instructors ask of them without totally understanding the reason why. This is a normal reaction and not a subject for criticism.

In addition to the video tapes, audio tapes were made of children discussing their work. These are more appropriate for evaluative analysis and underscore the findings gleaned from the informal interviews.

In most instances, the 8-12 year olds were able to link their work to that of a professional career, although the depth of the linkage was not that great, commensurate with their age and ability to conceptualize. Those who had visited professional artists' studios were most able to link what they were doing with the puppeteer, the painter or the cartoonist.

V.B. *Ninety percent of the participants, ages 8-14, will have produced fifteen weekly logs in which they have reported their activities, stories, scripts, poems, etc.*

The procedures outlined in the proposal were followed, and, amidst much initial protest, the students collected their works and thoughts in a log (Ex. IE). This procedure was never an easy one for the instructors to implement, and the children's comments were often hastily inscribed and not commensurate with the quality of their art work. Clearly, writing is not easy for children of this age and at this juncture in history. We are not a writing culture; we are a talking (and not necessarily a listening) culture, and it is a burden unsought to have to write. The children and, in some cases, even the instructors, reflected this, and there is a real question as to the value of the exercise.

While the evaluator finds the compilation of children's work enormously important, in a setting such as the Carnival (unlike school) the question arose as to whether the exercise was worth the effort. The instructors themselves had mixed feelings. It is certainly an issue that must be addressed if the practice is to continue. According to Ms. Wyatt, the workshop supervisor, "It was difficult but rewarding," and there may be the clue. If instructors are trained to see that the ends--a personal journal for each participant that includes all the aforementioned items--are worth the means--stopping work, putting things away and enforcing reflection and writing, then the children might respond more positively.

V.C. *Ninety percent of the participants, 14-18, who have reading difficulties will demonstrate significant gains in reading as evidenced by pre and post standardized test scores.*

Approximately five to seven students each week took advantage of private tutoring offered at the Carnival by 1 reading specialist and 2 tutors. Because of the time pressures and conflicting obligations, the young people were not willing for the most part to devote another evening session to reading. The Carnival staff tried a variety of time and content approaches to entice more of the participants into the program, but with rather slim results.

The comparison of reading scores was made well nigh impossible due to a minimum amount of cooperation from the high schools who were asked to send reading scores to the Carnival. Telephone calls, messages

sent through the students and letters to the schools yielded fewer than fifteen scores for pre treatment consideration. Post treatment scores were impossible to collect since the city-wide test results were withheld pending investigation of their accuracy.

In future years, it may be more effective to administer a standardized reading test at the Carnival rather than rely on public school cooperation. But the evaluator must use this occasion to remind all interested parties that the use of reading tests in evaluating the efficacy of the Carnival program is riddled with problems. First, there are many contaminating variables that must be discounted, among them the provision of reading help in school or at other places the student frequents. In addition, the validity of most standardized tests as they apply to ghetto youth is at least a matter of controversy and may not be the best way to ascertain reading growth. Certainly the reading that accompanied the skill development process in the workshops may have contributed to any reading improvement in general, but one is not convinced that this will be incorporated in some of the tests. Then, too, one is constantly aware of the importance of preserving a professional studio experience for the young people and the injection of the usual reading test may not enhance the atmosphere but indeed, may detract from it.

The program, through the guidance counselor, made available to the young people a variety of reading materials about careers, colleges and other post secondary training programs. The CETA program and Youth Employment Program materials were available to the participants. The availability of these materials may have influenced the number of students who applied and got CETA YES jobs for the summer.

Objective VI

VI.A. *To provide the necessary support and assistance for participants who evidence neurological, emotional, or other special problems.*

The artist/instructors administered the House-Tree-Person test to 100% of the participants in the Creative Arts Workshop. Three students were referred for additional testing, psychological counseling, and, in one case, therapy. Conferences on the youngsters were conducted by the consulting psychologist, Dr. Gilbert Voyat of the City College of New York.

VI.B. *The psychologist externe will make two observations of each participant whose House-Tree-Person Test results were problematic.*

This, too, was accomplished, and the observation reports were shared with the Guidance Counselor for appropriate use.

VI.C. *The psychologist externe will administer the Bender or TAT test to 100% of those participants in need of further testing.*

This procedure was not necessary in the judgment of the psychologist in conference with the project director.

Regarding this objective, it is important to note the unintended consequences of building in a psychological support for the program. It meant that instructors, the project management and the student trainees

from City College had an ample opportunity to explore the psychological ramifications of the work they are doing. For example, one issue which required psychological insights was that of how accommodating should the program be to children who display anti social behavior, to the extent that they hurt themselves or their fellow students. By discussing this with the psychologist before determining a policy, staff had an opportunity to learn more about child development, the importance of what they are doing and their role in helping youngsters to mature. Considering the behavioral problems of several of the younger group and a few of the older group, the presence of counsel from both the guidance counselor and the psychologist may have helped to retain some participants who might otherwise have dropped out of the program.

By the end of the program, one youngster from the Creative Arts program had been referred for treatment and was showing considerable gains.

The message to the parents is clear: the Carnival is not only a place where kids can paint or prepare for a career in the arts. It is also a sympathetic referral agency, devoid of much of the red tape and bureaucratic responses of welfare agencies or overburdened schools. This perhaps accounts for the loyalty of parents to the Carnival; they show up in droves at each event (see Objective VII) and lend a hand wherever it is needed.

Objective VII

To promote parents' and community understanding and involvement in supporting children's efforts in the arts and interests in art related careers.

Parents received written description of program activities, hand written invitations (on the back of silk screened paintings), and were encouraged to join the Carnival's Parents Council. An analysis of the visitors' log indicates that well over 50% of the parents visited the Carnival during one of the special events during the year or at other times. The total figure for guests to the Carnival for 1979 exceeded 100 and included dignitaries from State Education Departments, the Office of Education, several universities and art schools, as well as interested parents and community members. A list of special events and their dates may be found in Exhibits appended to this report. (See Exhibit VI B.)

DISSEMINATION

Dissemination Activities

A. Major Dissemination Efforts

The most important dissemination products distributed during the program included a description of the program, news releases, and the brochure on the Chidren's Art Carnival. Those products distributed since the preparation of the semi annual report are appended to this report. In addition to products describing the Carnival Program in general, newspapers published by participants in the Communications Arts program were distributed to friends of the Carnival, parents and students. These newspapers followed the principles of professional journalism wherever possible and were printed by the graphics students.

B. List of Project Products

See Exhibits IV and V.

C. Inclusion in ERIC

This report and the film on the Carnival's program should be placed in ERIC and the National Audio-Visual Center, respectively.

Special Activities

The Carnival made a special effort to hire a staff composed of men and women artists, black, hispanic, white, handicapped, in an effort to project as role models a variety of possibilities. It was particularly important for the children, many of whom go to segregated schools (*de facto*, not *de jure*) to see black and white professionals work together easily and respectfully. The fact that the management and most of the staff of a project for children of the ghetto was comprised of black persons, and in many instances from the ghetto themselves, provided a sense of the possible to many of the participants. The closeness with which many of the young men related to the male professional graphics and videotape instructors was particularly apparent. These men spent many extra hours training the teenagers and rapping with them, providing them with wisdom, good humor and discipline.

Meanstreaming the handicapped (emotionally disturbed, the physically handicapped and the educable retarded) was a feature of the Creative Arts Program. Several of the youngsters have been identified by their instructors as being particularly gifted in art or writing, and information regarding these children has been related to their parents and, in some cases, teachers. The guidance counselor has been particularly important in encouraging the older students to find ways to develop their talents in college or other post secondary training.

ABSTRACT

1. Project No.
P626

2. Grant No.
1132735153A1

3. Nature of Report
Final

4. Project Title
Career Training Through the Arts

5. Period Covered by this Report
From: 1/1/79-6/30/79

6. Category of Project
Training

7. Project Director
Betty Blayton Taylor

8. Grantee Institution/Address/Phone
Children's Art Carnival
62 Hamilton Terrace
New York, N. Y. 10036
(212) 234-4093

This report attempts to list the major accomplishments of the project, which concerns training children and young people from ghetto neighborhoods, into the following categories:

1. Changes in children's skills and understandings of arts related careers (ages 8-12);

2. Changes in teen agers skills and understandings of arts related careers (14-18);

3. Development of artistic products by younger and older students;

4. Processes and strategies set in motion by this project.

For children aged 8-12, the program's emphasis was on providing the youngsters with art making opportunities, dialogue with professional artists, exposure to arts related careers and places where artists work, and assistance in reading and behavioral problems.

For the teenagers program, emphasis was on simulating real workshop conditions with the students as apprentices working with professional artists making artworks that are commercially viable. In addition, teenagers were encouraged to prepare for their next steps in career training in the arts; portfolios, interview techniques, the preparation of appropriate resumes and other documents were prepared under the guidance of artist/instructors and the guidance counselors.

Additional aspects of the program--the provision of psychological supports, the involvement of parents and community, the dissemination of information about the Carnival's program--were conducted by a staff of educators, artists and student assistants.

In almost every respect, the objectives were reached. Significant aspects of student change were in the area of skills acquisition, cognition, and career awareness and preparedness. Equally significant was the development of awareness among parents and community of the importance of the arts within career education.

This project served minority youth and children in ways not provided by their schools or community institutions. For many of the older children it may have been the first time that they have successfully completed a program under their own steam, overcoming serious obstacles in the process.

Children's Art Carnival
Career Education Through the Arts
Crearive Arts Program (8-14)

WHAT DO YOU KNOW ABOUT CAREERS IN THE ARTS?

Directions: For the past few months, you and your instructores have been making art objects, visiting artists' studios, looking at films about the arts and talking with each other about career possibilities for you when you grow up. We would like to know how much you have learned about careers in the arts now that you have had so many experiences with paintings, claywork, silk screening, printmaking, photography, and sewing. Would you please answer the following questions by putting the letter of the correct choice that completes each sentence next to the number on the right hand side of the paper? Thank you.

1. I help artists get jobs in publishing and advertising by showing their work to Art Directors. In exchange, I get a percentage of the artist's fee. I am a (a) talent scout; (b) artist's agent; (c) ad writer

2. I work with reporters, camera and sound people, writers and researchers and develop stories for them to work on. I make sure that they do the right thing at the right time in order that people who tune in can get the news. I am (a) Newsdirector for TV station; (b) newspaper reporter; (c) Broadcast journalist

3. Stores hire me to design windows for the merchandise that the store sells. I have to know how to sketch, develop "mock-ups" and design posters advertising the store's wares. I am (a) set designer; (b) display designer; (c) fashion illustrator

4. I work with teams of people who make television and movie films. I hold the camera and take my instructions from the director. I am (a) portrait photographer; (b) cinematographer; (c) film writer

5. I perform in plays on and off Broadway. I rehearse very hard and perform every night when I have a job. I try to observe the way people behave so that I can imiate them when I have to. I am (a) a musician; (b) circus performer; (c) actor

6. I perform with other instrumentalists in concerts, usually at night. I play several instruments and I compose and arrange music as well. I am a (a) musician; (b) jazz musician; (c) accompaniest

7. I am learning how to design and make objects for people to sit on, eat on, or lean on. Since I am a beginner, I work very closely with a master carpenter in order to learn all the ins and outs of my career. I am a (a) apprentice home builder; (b) apprentice furniture maker; (c) master electrician

8. I work at the theater every night, making sure that all the actors have their stage directions, that the props are in place, that the set is ready for the next performance. I am a (a) theatre producer; (b) stage manager; (c) film director

9. I run a store where I sell paintings. Many artists come to me so that I will show their paintings to my customers. I am a (a) gallery director; (b) art collector; (c) commercial artist

10. I design buildings for people to work in. I work closely with engineers and management consultants. I have to be very good in math and drawing. I am (a) a graphic artist; (b) an architect; (c) an anthropologist

Fill ins

Directions. Next to each work describe what a person who has that job does:

1. Museum director _____
2. Ballet teacher _____
3. Music therapist _____
4. Art teacher _____
5. Graphic designer _____
6. Playwright _____
7. Museum curator _____
8. Interior designer _____
9. Illustrator _____
10. Landscape architect _____
11. Music critic _____
12. Acrobat in circus _____
13. Muralist _____
14. Magazine editor _____
15. TV sound technician _____

Name*	Age	High School	Reading Score	Pre Art	Voc. Post	ASOS-Rating	ASOS	Work Habits Pre	Work Habits Post	Career Questionnaire Completed
	17	Taft	10.7	64	83					
	16	Music & Art	11.1	73	87					
	18	John F. Kennedy	8.6	60	78					
	16	Brandeis		52	78					
	14	Music & Art	10.2	84	91					
	17	Music & Art			76					
	17	Washington Irving		69						
				74	81					
	18				87					
	18	Washington Irving	6.8	inc.	79					
	16	Norman Thomas								

*NAMES REMOVED BY CLEARINGHOUSE TO MAINTAIN CONFIDENTIALITY.

Name	Age	High School	Reading Score	Pre Art	Voc. Post	ASOS-Rating	ASOS	Work Habits Pre	Work Habits Post	Career Question-Completed
	16	Seward Park	10.0		84					
	16	John F. Kennedy	6.2	61						
	14	George Washington								
	16	John F. Kennedy								
	16	Martin L King	6.5		68					
	16	Martin L King	7.2	54	72					
	18	Art & Design		81	90					
	15	Roose-velt			65					
	14	George Washington								

Name	Age	High School	Reading Score	Pre Art	Voc. Post	ASOS-Rating	ASOS	Work Habits Pre	Work Habits Post	Career Questionnaire Completed
		Bronx Comm.	8.0	79	79					
					72					
	14			58	67					

LIST OF EXHIBITS

I. Instruments

A. ASOS 8-14
B. ASOS 14-18
C. Art Vocabulary List
D. Work Habits Scale
E. Log Forms
   student -
   teacher -
F. Career Questionnaire 8-14
G. Independent Occupational Research 14-18

II. Brochure

III. Organization

A. Creative Arts Workshop
   1. Enrollment
B. Communications Arts Production Workshop
C. Application
D. Sample Minutes of Staff Meeting

IV. Children's Work

A. Printmaking Samples 8-14
B. Photographs of Workshop 8-14
C. Slides of Workshop 8-14
D. Photographs Taken by Children 8-14
E. Writing Samples 8-14

V. Teenagers' Work

A. Writing Sample
B. Videotape Samples
C. Photos of Teenagers' Workshops

VI. Special Activities

A. Trips 8-14
B. Slides: Open House
C. Films

ART SKILLS OBSERVATION SCALE _____

WRITING WORKSHOP

NAME _____ **INSTRUCTOR** _____

	ENTRY	FEB/MAR	MAY/JUNE
Basic Writing Skills			
Sentence Structure			
Paragraphing			
Punctuation			
Grammar and Syntax			
Technical Skills			
Interview Techniques			
Editing			
Proofreading			
Style (aesthetic judgement)			
Use of adequate vocabulary			
Variety of expression			
Sentence variety			
Transitions			
Writing formats in Journalism			
Press release			
Advertising copy			
Feature articles (including interviews)			
News articles			
Editorials			

COMMENTS:

1 = Superior 2 = Very Good 3 = Acceptable 4 = Borderline 5 = Poor

Children's Art Carnival
Career Education Through the Arts
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8. I work at the theater every night, making sure that all the actors have their stage directions, that the props are in place, that the set is ready for the next performance. I am a (a) theatre producer; (b) stage manager; (c) film director

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6. Playwright _____
7. Museum curator _____
8. Interior designer _____
9. Illustrator _____
10. Landscape architect _____
11. Music critic _____
12. Acrobat in circus _____
13. Muralist _____
14. Magazine editor _____
15. TV sound technician _____

Barbara M. Wyatt

Check List & Goals

Puppetry Workshop Skills

(Skills that should be learned by the end of the workshop term)

1. Design a pattern (formulate ideas)
2. Cut and pin a pattern
3. Sew a pattern
4. Construct a head (with 3-D materials)
5. Develop a group script
6. Develop props for a puppet show
7. Perform in a puppet show with a group, or alone
8. Develop a list of 10 vocabulary words relating to puppetry

Puppetry Workshop Career Orientation

9. See a puppeteer operate puppets and produce a puppet show
10. Participate in two field trips related to a career in puppetry
11. Name two professional puppeteers

Check List & Goals

Animation, Cartooning and Three-Dimensional Projects

1. basic use of camera (super 8mm)
2. importance of proper lighting
3. fluidity of motion (for animation)
4. composition
5. contrast (foreground to background, etc.)
6. able to convey idea of action (cartooning) and sequencing
7. use of color
8. ability to follow instruction
9. creativity (not just copying example work) originality
10. basic understanding of soundtracks (how to put on film)
11. general idea of what editing entails

Check List & Goals

Animation, Cartooning and Three-Dimensional Projects

1. basic use of camera (super 8mm)
2. importance of proper lighting
3. fluidity of motion (for animation)
4. composition
5. contrast (foreground to background, etc.)
6. able to convey idea of action (cartooning) + sequences
7. use of color
8. ability to follow instruction
9. creativity (not just copying example work) originality
10. basic understanding of soundtracks (how to put on film)
11. general idea of what editing entails

Exhibit I B

ART SKILLS OBSERVATION SCALE_____

WRITING Workbook

NAME_____ INSTRUCTOR_____

	ENTRY	FEB/MAR	MAY/JUNE
Basic Writing Skills			
Sentence Structure			
Paragraphing			
Punctuation			
Grammar & Syntax			
Technical Skills			
Ability to use screen-play format			
Ability to think visually			
Understands techical terms			
Style (aesthetic judgement)			
Use of adequate vocab-ulary			
Variety of expres-sion			
Sentence variety			
Transitions			

COMMENTS:

1 = Superior 2 = Very Good 3 = Acceptable 4 = Borderline 5 = Poor

Exhibit III B

Nancy Safford

Outline for Evaluation of Students

Photography

1. The Camera: parts of it

    a) How the lens, f-stops, diaphragm work together
    b) Relation between focusing and depth of field
    c) Where to push button in taking a picture, advance mechanism, the rewind button
    d) How to hold the camera both for steadying it and for its safety

2. Types of cameras: simple, adjustable, automatic difference between one step, range finder and single lens reflex

3. Film: different speeds and how to load from bulk loader into cassette

4. Developing film:
    a) knowing how to mix chemicals paying close attention to temperatures
    b) loading film into tank in total darkness
    c) proper timing and agitation while film is developing
    d) developer (D-76), wash (rinse), fixer or hypo, wash, perma wash if can't wash for 1/2 hour, wash, photo flo, squeegie, dry

5. Know enlarger: how to use negative carrier, focuser, controlling lens, f-stops on enlarger, clock proper timing of print, cropping of picture if necessary, how easel works, know about test strips

6. Making of print:
    a) proper chemicals for prints: dektol diluted with water 1:8, water, fixer or hypo
    b) how long it takes print to come up: problem if too fast, or if too slow
    c) know a little about burning in of white areas
    d) what constitutes good print

7. Composition:
    a) keep a photo simple
    b) always be aware of background of subject - not distracting or too busy

7.

c)sense of balance

8. Knowledge of Lighting: Types - fluorescent, tungsten, available
Directions: front, side(s), back

9. Awareness of different types of photography possible for careers:

a) photojournalism

b) fashion

c) still life - studio

d) sports - action

e) animals etc.

Poetry Check List & Goals

1. to share and tell a story
2. to participate in group discussion
3. to listen and to ask questions relating to another child's story
4. to write a story and illustrate it
5. to perform in a group dramatic skit
6. to write a group poem
7. to gain understanding of basic vocabulary words relating to poetry

rhyme	rhythm
non-rhyme	dialogue
phrases	character
opposites	narration
compound words	storytelling
similar	idea

8. to write about what you see, hear, and have experienced
9. to write a story with characters
10. to write a poem with rhyme
11. to write a poem without rhyme
12. to participate in field trips and write about them

SEWING CHECK LIST & GOALS

1. To read a pattern guide sheet
2. To make a simple purse
3. To learn how to thread a standard sewing machine
4. To learn the basic preparation of sewing
5. to sew one garment

Emily Berger

Painting Workshop Checklist & Goals

1. Can identify primary and secondary colors.
2. Can make secondary colors.
3. Can make a color lighter and darker.
4. Can make the color brown.
5. Can control paintbrush and flow of paint.
6. Has adequate understanding of space in painting.
7. Can sustain interest in work for a reasonable amount of time.
8. Can solve problems that arise in painting.
9. Has reasonable understanding of paint vocabulary

palette	thicken	curator
easel	thin	museum
paint	narrow	gallery
lighten	wide	studio
darken	medium	
color	portrait	
stroke	landscape	
shade	abstract	
vivid	exhibition	
dull	illustration	
texture	signature	

Painting Workshop Checklist

Emily Berger

10. Can plan and present an exhibition of children's work.

11. Is familiar with galleries, museums and a professional studio.

12. Has awareness of various painting related careers such as magazine, newspaper and book illustration, teaching, advertising, set design, etc.

13. Understands that a painting career includes showing and selling work to individuals, galleries and museums.

Clay Check List & Goals

Developing a vocabulary of techniques is the object of the clay class. Students are encouraged to learn each step thoroughly so that they can call on them at will.

Each class is divided into two sections. The first half is devoted to doing projects which I assign; the second to self initiated ones.

Assigned Projects

1. pinch pots of varying sizes and diameters
2. coin bank made from two large pinch pots
3. tea pots
4. coil pots with coils left intact
5. coil pots with coils erased out
6. coil pots molded from plastic bowls and built into jugs
7. incised plaques
8. found object impressions
9. plaques with bas-relief letters
10. ten piece puppet
11. bas relief miniature faces
12. medallions
13. slab pots of varying sizes with or without covers
14. mugs
15. slabs molded into bowls
16. carved semi-hard clay
17. animals, using any technique
18. miniature busts

Each project progresses from wedging the clay properly to glazing and firing.

Exhibit I B

CAC 1979

ART SKILLS OBSERVATION SCALE
GRAPHICS WORKSHOP

NAME _____ INSTRUCTOR _____

	entry	Feb./Mar.	May/June
Motor skills/Arts mechanics			
lettering			
rendering			
paste up			
mechanics			
Ability to follow instructions			
Ability to get along with fellow students			
Extent to which he/she is task oriented			
Aesthetic judgement			
Career/Education plans well formulated			

COMMENTS:

1 Superior 2 Very Good 3 Acceptable 4 Borderline 5 Poor

ART SKILLS OBSERVATION SCALE
OFFSET WORKSHOP

EXHIBIT I-B
CAC 1979

NAME _____ INSTRUCTOR _____

	ENTRY	FEB/MAR	MAY/JUNE
Maintenance of Press			
1 - ability to disassemble			
2 - ability to reassemble press			
3 - wash up			
4 - familiarity with dampening system			
5 - trouble shooting			
Printing Techniques			
1 - Setting up for operations			
2 - roll and tumble process			
3 - 2 color printing			
4 - registering			
5 - stripping of the negative			
6 - plate making			
7 - make ready (proof press)			
Awareness of Safety Precautions			
1 - not wearing jewelry			
2 - wear apron			
3 - no loose clothes			

Exhibit I B
CAC 1979

ART SKILLS OBSERVATION SCALE
SILKSCREEN WORKSHOP

NAME _____ INSTRUCTOR _____

	Entry	Feb/Mar	May/June
Silkscreen Techniques			
1. Paper Stencil Method			
2. Screen Filler Method (Direct block out)			
3. Tusche & Gluing Method			
4. Photographic Emulsion Method			
5. Stencil Films			
Basic Skills			
1. Ability to use different inks			
bases			
thinners			
additives			
For different purposes			
printing techniques			
registration			
printing			
flooding			
paper handling			
Concept Development			
1. Ability to evaluate own work and that of others according to principles of art such as: intention, invention			
2. Ability to make aesthetic decisions regarding the making of silkscreen prints including: placement, color, texture			

COMMENTS:

1 Superior 2 Very Good 3Acceptable 4 Borderline

5 Poor

NAME _____

WORKSHOP _____

INSTRUCTOR _____

ITEMS	ENTRY LEVEL	DATE	FINAL LEVEL	DATE

0 = No experience 1 = Superior 2 = Very Good 3 = Acceptable 4 = Borderline 5 = Poor

VIDEO WORKSHOP

Exhibit I B

NAME _____ INSTRUCTOR _____

	ENTRY	FEB/MAR	MAY/JUNE
Camera Operation: The following objectives have been combined to give the students a photo-journalistic approach to documentaries on which they are working.			
a - operation of video camera			
b - photographic techniques			
(1) composition			
(2) gray scale evaluation			
c - subject to camera movement coordination			
d - objective shooting technique			
e - subjective or abstract shooting techniques			
Lighting Techniques			
a - use of primary three lights			
(1) field light			
(2) key light			
(3) back light			
b - lighting for one on one interviews, conferences, portraits.			
Audio Recording			
a - introduction to microphones			
(1) omni-directional			

	ENTRY	FEB/MAR	MAY/JUNE
(2) uni-directional			
(3) lavaliers			
(4) shotgun mikes			
b - sound recording for interviews, music, multiple speakers			
c - audio sensitivity			
Operation of video recording equipment a - reading meters			
b - setting up machine			
c - proper use of T.V. monitor			
d - equipment handling & public safety			
Video Editing a - editing on 1/2 inch manual editing machine			
b - brief introduction to editing 3/4 inch animated editing machines			
Aesthetics of Video a - interview techniques for electronic journalism			
b - approach & rapport development with potential subjects.			
c - interview techniques for hard news topics and human interest stories.			
d - relationships between media and public relations			

Student has rotated positions in the following areas:	ENTRY	FEB/MAR	MAY/JUNE
a - producer			
b - production supervisor			
c - technical supervisor			
d - camera operator			
e - camera assistant			
f - audio director			
g - audio assistant			
h - lighting director			
i - lighting assistant			
j - editor			
k - floor manager			

ART VOCABULARY WORD LIST

From Art Vocabulary , Form C, c. Monitor, Hollywood, California

1. pencil
2. paper
3. crayon
4. ruler
5. scissors
6. brush
7. brush
8. shape
9. circle
10. square
11. triangle
12. diamond
13. oval
14. horizontal
15. vertical
16. diagonal
17. curve
18. straight
19. angle
20. texture
21. value
22. watercolor
23. painting
24. drawing
25. sculpture
25. sketch
27. tempera
28. T square
29. Formal balance
30. compass
31. informal balance
32. figure
33. nature
34. volume
35. background
36. perspective
37. foreground
38. cartoon
39. pyramid
40. cone
41. sphere
42. cube
43. shading
44. portrait
45. landscape
46. architecture
47. still-life
48. palette
49. parallel
50. medium (as in kind of paint, etc.)
51. transparent
52. opaque
53. translucent
54. foreshortening
55. contrast
56. industrial design
57. dry brush
58. collage
59. pottery
60. free form
61. curvilinear
62. corrugated
63. symmetry
64. caricature
65. concave
66. crosshatch
67. convex
68. brayer
69. mobile
70. mosaic
71. mural
72. asymmetry
73. rectilinear
74. distortion
75. radiation
76. gradation
77. repetition
78. abstract
79. elaboration
80. serif

81. impressionism
82. nonobjective
83. surrealism
84. gothic
85. roman
86. realism
87. cubism
88. expressionism
89. fauve
90. genre
91. baroque
92. transition
93. chiaroscuro
94. kinetic
95. facade
96. tachisme

Suggested Activities

1. To help students develop a sense of relationship between and among words, ask them to group the words in appropriate categories, e.g. tools, styles, words that relate to texture, etc. Encourage students to search for appropriate categories on their own.

2. Ask students to select certain words and illustrate them, either by finding a picture that exemplifies the word or by drawing the picture that best expresses the word.

3. ASk students to pick a category, such as style, and bring in prints of works of art that best typify each style. Mount them on the blackboard or bulletin board.

4. Ask students to add to the vocabulary list.

Exhibit I C

WORK HABITS RATING SCALE

Date _____ _____

Name _____ _____

1-Superior 2-Excellent 3-Good 4-Needs improvement

(Indicate dates above appropriate column)

Attendance					
Punctuality					
Proper Use of Equipment and materials					
Orderliness					
-of personal work space					
-puts things away in proper place					
Attentiveness (ie ability to listen and follow instructions)					
Willingness to learn					
Attitude towards work					
Concentration (ability to follow thru on assignments)					
Personal neatness					
Knowledge of appropriate dress					
Conduct					
Knowledge of techniques (I. A. L.)					

110

111

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION
8 to 14 years

NAME Janet Henry

DATE 11/14/78

ACTIVITY Clay

OBJECTIVE FOR THE DAY Punch pots, glazing projects from last series, preparing for trip

STUDENTS ATTENDING Everyone was present but Victor

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE Everyone but Tim the & Sharla have done punch pots so we started the self initiated projects. The old kids helped the new ones

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY Robert needs to work on his concentration more.

NEWS WORDS INTRODUCED Perogative, approximate, slip, glaze, wedge.

RELATED CAREER DISCUSSION

Pearline Hanton Dec. 7/78 Exhibit 1E - 2

Well yesterday was my first day. And I made a punch pot. And another which I think is a punch pot too. And a mouse.

Exhibit 1 E - 3

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME J. Scott

DATE 2/16/79

ACTIVITY Cartooning

OBJECTIVE FOR THE DAY Action-figures in Action

STUDENTS ATTENDING Derrick - Sean - Edion
Gregory - Sedrick Kevin - Michelle

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE All Enjoyed it were
excited about class

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY most of the
children are too restrictive in their
art - must loosen up

NEW WORDS INTRODUCED

RELATED CAREER DISCUSSION Cartoony - comics - magazines
etc.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME SANDY BALBOA

DATE 11-8-78

ACTIVITY PRINTMAKING

OBJECTIVE FOR THE DAY CORRUGATED CARDBOARD PRINT

STUDENTS ATTENDING 8

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE The children enjoyed working with the corrugated cardboard. I had to raise the paint and cut it into smaller pieces to keep

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY

NEWS WORDS INTRODUCED

RELATED CAREER DISCUSSION

Weekly Log

age 9½

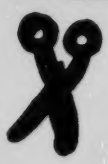
Exhibit 1E - 5

Printmaking

J

B

I It was quite easy so ill illus
tr.



ink and paper

cut your board into shape

ink it up

and print

P.S Please get me into sewing I be

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

Exhibit 1E-6

NAME Barbara Wyatt

DATE October 5, '78

ACTIVITY Puppetry

OBJECTIVE FOR THE DAY Cutting, Sewing

STUDENTS ATTENDING John Peter, Ross, Kesha, Julius, Nicole, Gregory, Alissa

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE All of the kids ideas for puppets are some of the best from this workshop, as a group they have come up with a wide variety.

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY One of my student Alissa Irving, has a problem getting to the Carnival by 3:30. I told her she could come to class at 4:45, rather then miss the class all together. I think that this privilege (time privilege) would be good for her. Alissa is a good student and she shouldn't be made to pull out because of a time factor.

NEWS WORDS INTRODUCED Professional, Exhibit, Drama

RELATED CAREER DISCUSSION

TC630.29

Dapper

Today I sew on my shoes, that
I made for my Puppet. I also stuffed the
legs and the body with tissue. I am going
to name him Omar.

James

Ingelique Petrus
Puppetry

My Log

Today I put the hair on my puppet. Her name is Veronica. She is almost finished. I [redacted] think I would take her home next week. Today was fun. Well I have to stop.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME Deborah Ingram

DATE September 21, 1978

ACTIVITY Sewing Class

OBJECTIVE FOR THE DAY Measurements for Wrap Skirt, Sample Swatch, Key words & definitions pertaining to understanding of pattern making

STUDENTS ATTENDING Francine Gatham, Yolanda Stewart, Ann Elliott, Leslie Elliott, Shayvonne Harris, Pernetta Hunter

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE Francine's attention span is still somewhat short and she makes excuses for her not being able to grasp fit things. Yolanda & Pernetta learn quickly and take the class very seriously. Leslie finds the projects fairly easy but also finds that in some cases she too must slow down to achieve her best results (a simple project) Ann finds no difficulty in doing the projects or understanding the words. Shayvonne understands the words but again needs to curb her stubbornness to following Attention.

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY Again the only problems would be Francine's slowness in the class and Shayvonne's stubbornness to adhere to directions. These two points forces me to slow my program down at the expense of the others loosing out.

NEWS WORDS INTRODUCED What the four measurements are in making a wrap skirt (waist, length, hip width) How we determine the hip measurement (by hip's widest area), what's a pattern, Notches, center front & back.

RELATED CAREER DISCUSSION Patterns are made by employees of pattern houses. Samples of these patterns are made to test a design. This is the job of the sample maker. After an idea has been created through paper sketch, paper pattern, muslin pattern, and fabric pattern - they are ready to be made into

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME Leslie Elliott

DATE 9 30 76

ACTIVITY Sewing

NEW WORDS

grain lines
- darts
Tape measure
side seams
squaring off
notch
bias tape
center front
center back

ACTIVITY (HOW TO)

We have learn how to make pattern for a top shirt. We learned how to use with the pattern is on a sheet of paper. The of the measurement on sheet of paper was the flat was the center back and on the center front.

CAREER USES

We have learn how to cut our pattern and doing embroidery which I think we could get an career out of. One of the most important thing in sewing is to learn the sew.

MY FEELINGS

My feelings about the sewing class is that it is to be a success to me and that it could be very nice to know more about sewing.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

Exhibit 1E-9

NAME EMILY BERGER

DATE NOV. 15

ACTIVITY PAINTING

OBJECTIVE FOR THE DAY 1st class

STUDENTS ATTENDING TRACY DIXON, BARRINGTON ELLIOT

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE They were both interested, cooperative and creative. Barrington is particularly talented.

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY

NEWS WORDS INTRODUCED PALETTE - We discussed mixing colors on the palette, in this case their trays. We also talked about the old-fashioned hand-held wooden palette which artists in the

RELATED CAREER DISCUSSION movies use. We also looked at some art books.

Barrington Elliott
Age -[redacted]-12

November 17-1-7
#Painting

I enjoy Painting A Lot
Painting is very interesting
most thing I like
is to draw and Paint

Victor Mejia

PUPPETRY WORKSHOP PLAY

Exhibit 1E-9

June 15,1979

CLOSE ENCOUNTERS OF THE WEIRDEST KIND

1. Audra Guiden - Miss Pedro Rablio
2. Jamal Dozier - Dallas
3. Gene Hanton - Dolly
4. Valerie Polite - Mork
5. Dolly - Jackie
6. Fred - Mark

ACT I

Dolly: Dallas was coming from a party, when he saw weirdos in front of his set up house. He knew they were from another planet because they looked different. It's 10:00 P.M. and Dallas was tired. The weird people talked funny language that he couldn't understand. Then they told Dallas that they would take him to their planet.

Dallas: You all are weird, where did you come from?

Weirdo Pedro: We are from another planet.

Dallas: What is the name of the planet?

Dolly: Sprito!

Dallas: Sprito?

Dolly: Yes that's what I said, Sprito you got it!

Mork: Sprito is the place we live, in space.

Jackie: That is my favorite place, I visit there every summer.

Mark: I am their "leader", their mad leader!

ACT II

Dallas: Please, I'm tired and have to go to work tomorrow.

Mark: You're not going to work, you're going to work for us on our planet. (The weirdos grab Dallas)

Dallas: Please leave me alone!

Mark: I feel sorry for him.

Jackie: Yes, he's such a good looking earthling.

Mark: Go get our spaceship ready, Dolly.

Dolly: O.K.

Pedro: Don't you think we should let him sleep first?

Mark: No, take him away.

ACT III

SETTING: They take Dallas on the spaceship and tie him to a chair. He falls asleep in the chair and when he wakes up he is on "Sprito."

Dallas: Where am I?

Jackie: On Sprito.

Dolly: Now that you have rested, work.

Mark: I give the orders around here and you're going too give him a tour of this planet.

Pedro: Yes, that's a wonderful idea.

Dallas: May I lead the tour?

Mark: Yes, but don't let him get away!

ACT IV

SETUP They start the tour and Dallas thinks of a clever way to get away from these weirdos.

Dallas: Ca you take me on a tour around your huge spaceship?

Mork: Alright, let's go...where here now what do you want to know?

Dallas: I want to know how to work it, in case I have to drive it for you all.

Dolly: these are the controls too drive it...

SCENE II - PART II

SETUP After Dolly finishes telling Dallas about the spaceship, by surprise to the weirdos Dallas pushed them all out and flew away.

Dallas I wonder what I'll do with this huge spaceship, well I'll just keep it for a souvenir.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION
TEENAGE PROGRAM

Exhibit 1E-11

NAME Claire Ferguson

DATE Nov 21, 1978

ACTIVITY Silkscreen

OBJECTIVE FOR THE DAY Teach use of Lucy for reducing and enlarging and transfer design for Christmas card onto screen.

STUDENTS ATTENDING Gregory Heath, David

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE Worked very hard David was printing up his own cards he worked hard and finished them

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY none

NEWS WORDS INTRODUCED Lucy

RELATED CAREER DISCUSSION How you would use the tools and new method for certain textures that are only attainable with it.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME LAIRE FERGUSSON

DATE Oct 24, 1978

ACTIVITY Silkscreen

OBJECTIVE FOR THE DAY Color Separation, using [illegible] that takes thinking out of process for [illegible] of printing, mixed media

STUDENTS ATTENDING Nine Maureen Area

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE good, hard concept to grasp but all the students persevered to try & understand.

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY

NEWS WORDS INTRODUCED color separation, touch up, pigment density, paper registration marks ⊕ different from register marks, paper stencil.

RELATED CAREER DISCUSSION

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME Olivia P. Brown age 18
DATE 10/24/78
ACTIVITY Silkscreen

NEW WORDS

Opaque (non transparent) _____ _____
Register - ⊗ (mark a place) _____ _____
Color Separation _____ _____

ACTIVITY (HOW TO)

Color Separation - First I used three different color papers. Cut them anyway I want. Place them on a large orange paper without tasking. Then after all the shapes are glued on I took a tracing paper and traced all the white shapes first. After I did this to each color I had to cut out each shape. If I had any shapes with a middle I save the middle.

CAREER USES

_____
_____
_____
_____

MY FEELINGS

I thought it was hard and time consuming. Very interest with an unique system. The more creative your shapes the more work you have to do.

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME Horan Maureen age 18

DATE 10/17/78

ACTIVITY Silk Screen

NEW WORDS

Burnish
Paper tape
Tusche - ~~Tooache~~

Toosche Brand Polyurethane
~~Polyseelepages~~ glue Acetone
Lithographic crayon

ACTIVITY (HOW TO)

Paper taping the screen - Wet sponge measure & print and mark for cutting the tape. ~~Take~~ a wet spung and ~~go~~ the tape only go over the tape once. ~~Burnish~~ the tape down on the frame and take small rags for Burnishing it down. takes about 24 hours of drying when dryed ~~take~~ put a few coats of ~~shellac~~ Polyurethane (pressing) ~~to~~ So paint doesn't through the screen ~~by~~ the frame. Polyurethan so when washing frame paper don't come off

CAREER USES

For painting fine arts prints. for making my own prints and useful for a long full investigation & invention of designing

MY FEELINGS

I not sure about this ~~technique~~ technique because we did not finish.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME Gloria Goldsmith

DATE 11/4/78

ACTIVITY Graphics

OBJECTIVE FOR THE DAY Making up a ad for magazine, car card, poster

STUDENTS ATTENDING Cecil Bridges, Ray Mallory, Debbie Barrett, Kim Dickerson, Dorothy Morris, Mike Thompson, James Combs

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE All worked hard on their layouts all had at least 1 design for their ad - (Homework)

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY Worked with each individual trying to establish methods and approaches to solving their specific problems regarding lettering design etc -

NEWS WORDS INTRODUCED

RELATED CAREER DISCUSSION

Exhibit 1E-16

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME Kim Dickerson age 14

DATE 11/16/76

ACTIVITY Graphics

SKILLS

SKILLS LEARNED

did letters-all key drawings to fit a 3 week, will do completions

GOALS

can be used as a career of commercial arts & possibly even advertising

IF FAILED

key drawings take alot to finish it is a long hard process.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME William R. Stephens

DATE Thurs. Nov 2, 1978 9TH Mtg

ACTIVITY Video - Filmmaking

OBJECTIVE FOR THE DAY Electronic News Gathering techniques: Exercises in technical set-up and interview method.

STUDENTS ATTENDING Nelson Verdejo, Vicki Power Wilson, Eric Hocking, Julie Cox, Aldo Nardi, Dori Parrish Lucas, Sherrie Helm, Mark Berry, Karen Edwards

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE Very Good
Students weakness strong and weak points in their interview techniques and their cooperation were discussed in detail

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY NONE
We began establishing reference points and method for editing this material. A total of 45 minutes were recorded on Saturday 10-28-78. New students set up equipment and lighting demonstration was given.

NEWS WORDS INTRODUCED

RELATED CAREER DISCUSSION Editor, producer, electronic news gathering.

WS

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME Daphne Scott age 18

DATE 10.7.78

ACTIVITY

NEW WORDS

Fe d

ACTIVITY (HOW TO)

We set up lights. But showed us several ways to light from different angles. Monica showed for a wind But pointed out what [illegible] was [illegible] and we [illegible]

CAREER USES

Knowing how to set up lights is very essential in the Filmmaking Field. Also knowing how [illegible] is necessary in [illegible] art.

MY FEELINGS

Today I learned some very important things

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME Rosalie Gayle

DATE 6 November

ACTIVITY Writing Guest lecturer: Gerald Fraser Reporter, Times

OBJECTIVE FOR THE DAY

STUDENTS ATTENDING ~~to~~ Tics for 60 second editorials (due Wed 11 (P) To discuss

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE Were very interested & involved with the lecturer & The questions asked by some of the students were well thought out & showed transference of work done in class

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY Andreena McGowen seemed to enjoy the session, but did not actively participate

NEWS WORDS INTRODUCED

RELATED CAREER DISCUSSION How to break into journalism

A-2

Exhibit 1E-20

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME Karen Buarry

DATE 10-30-78

ACTIVITY Writing

NEW WORDS

1. Tentative
2. Photograph
3. Advertisement
4. Anecdotes

ACTIVITY (HOW TO)

Write up an paragraph on a Natural Disaster you would like to be. Like Land like people a.t.r. Mayzine Star, Editorial Staff.

CAREER USES

MY FEELINGS

I Enjoy the Class today as always I Desire to beginning to get a little Easier then before I understood it better to. I have Enjoy todays lesson.

Exhibit 1E-21

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME Wendy Boyd

DATE Feb 2nd 1978

ACTIVITY _____

NEW WORDS

_____ _____ _____

_____ _____ _____

_____ _____ _____

ACTIVITY (HOW TO)

[illegible] came to the class and explained to us how we selected [illegible]

CAREER USES

MY FEELINGS

The class was very exciting and interesting I learned a lot I feel that Miss Carothers was a very good [illegible]

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

Exhibit 1E-22

NAME Selma Goldborne

DATE 12/2/78

ACTIVITY General Drawing

OBJECTIVE FOR THE DAY To make students draw as large as possible - Fill the Page - (DO the whole figure)

STUDENTS ATTENDING Maureen Horan, Rose Horan, Mary P. Brown, Mark Murray, Ray Mallory, Debbie Garrett, Grace Mullaney, David ? (no Log).

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE Mark Murray + Debbie Garrett have the most experience in the Group - Mary, David need the most help - Grace, Maureen Rose, Ray Mallory showed the most improvement - even though this is only their first in this class except for Grace (2nd Class)

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY David is being uncooperative - Feel embarrassed by not being able to draw well

NEWS WORDS INTRODUCED Light, Shade - as it related to the figure

RELATED CAREER DISCUSSION Explained to Group that the Drawing experience will strengthen them in there other disciplenis

CHILDREN'S ART CARNIVAL'S CAREER LOG

NAME [redacted] N. Las Thompson III

DATE 10, 27-78

ACTIVITY Drawing

NEW WORDS

ACTIVITY (HOW TO)

Drawing and knowing how to fill up the whole page, learning how to shade and how the light hit the object you're drawing.

CAREER USES

MY FEELINGS

Teacher tryes to show you everything he knows about ART.

Exhibit 1E-24

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME Claire Ferguson

DATE Dec 2

ACTIVITY Silkscreen

OBJECTIVE FOR THE DAY field trip to galleries on 57th street

STUDENTS ATTENDING Julie, David, Robert

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE participated fully and enjoyed it. David took notes on the names of various artists and the type of work they did

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY none

NEW WORDS INTRODUCED lithograph, Rauschenberg, Johns, gallery, Motherwell,

RELATED CAREER DISCUSSION what fame in terms of these various artists consists of reasons they are attributed with fame.

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME Rosalie Gayle

DATE 22 November, 1978

ACTIVITY Writing Workshop

OBJECTIVE FOR THE DAY Trip to New York Post

STUDENTS ATTENDING [illegible]

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY The 3 students who attended were all late & missed the tour. Tour was made with students from the Graphics & Printing workshop.

NEWS WORDS INTRODUCED

RELATED CAREER DISCUSSION

Exhibit 1E-26

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

NAME William R. Stephens

DATE Thurs. October 12, 1978 10TH Wk.

ACTIVITY Video-Filmmaking

OBJECTIVE FOR THE DAY Field trip to Donnell Library 20 W 53 St to view videotape produced by a video artist that is now in use in the NEW YORK PUBLIC LIBRARY SYSTEM. Also to compare this work with their own ideas and production capability

STUDENTS ATTENDING Raphael Scott, Nelson Verdejo, [redacted], Eric Hoskins, Kelvin Jayson, Eugenia Listenbee, Leslie Allen, Lorrel Boykins, Mark Murray,

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE The students were quite angry and upset by the video artist's handling of the subject of a "poor" single Black woman who is a mother of three boys living in New York City, [redacted] who also receives welfare. Students felt the video artist, Alan Hertzberg exploited his friendship with the woman and made the production had poor lighting, sound and visual qualities and that there was no useful information in the program other than the [redacted] ability to provoke a discussion on non-minorities' stereotyping minority people.

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY PROBLEMS — none, except the Eugenia, Leslie and Lorrel slept through most the showing of the 1:45 program. Lorrel however did question the [redacted] video artist.

NEW WORDS INTRODUCED Definitions provided for video artist, journalist, documenter, producer, communication and information.

TITLE: The Autobiography of Miss Jane Pittman - Alan Hertzberg

RELATED CAREER DISCUSSION The personal and social-political choices a media producer must take into consideration when approaching and [redacted] handling his/her subject. And the impact on his/her audience.

Exhibit 1E-27

THE AUTOBIOGRAPHY OF MISS JANE DUBOIS

(A 12 part video portrait)

by

Alan Hertzberg

The title is an allusion to "The Autobiography of Miss Jane Pittman," a highly fictionalized story of a 110 year old ex-slave. By contrast, this is an in depth interview with a 32 year old black woman who is indeed a very real character. Jane Dubois has raised two children on her own, acquired an equivalency diploma and begun college. While working as a teachers aid she also has to cope with the intricacies of the New York welfare bureaucracy.

The series attempts to define what life is like for poor, urban, black women. Although Jane speaks for herself, she is representative of her subculture. Her story sheds light on realities most whites and many men never confront.

The piece is edited thematically into 12 chapters: each presents a different aspect of Jane's character. When the entire series is seen the viewer knows all Jane's major reference points and has an intense feeling for her life. This is the first time that a literary autobiographical form has been transposed to video. It is a video impressionist portrait composed of 12 different brush strokes.

* 1. THE EARLY YEARS (12 minutes 30 seconds)
Jane was given away at 9 months; her parents could not afford to keep her.

2. THE TEENAGE YEARS (13 minutes 33 seconds)
Jane, pregnant at 17, lost her baby in child birth and dropped out of high school.

* 3. THE FATHER OF MY CHILDREN (17 minutes)
The relationship dragged on for 14 years and included a rape.

* 4. JAMES & SHAWN (9 minutes 40 seconds)
Jane focuses on the education of her two sons, ages 10 and 11.

5. JAMES & SHAWN (Continued) (8 minutes)
This chapter examines the boys' sexual education.

* 6. ABORTION (15 minutes)
Jane personally examines the effects of the legalization of abortion on poor black women.

* 7. WELFARE (19 minutes)
Jane exposes her trials in coping with the New York welfare bureaucracy.

* 8. PAUL (13 minutes 40 seconds)
Jane's white boyfriend of 4 years has never taken her out on a date.

9. IZZY & OTHER LOVERS (11 minutes 15 seconds)
Jane discusses the problem of being a single black woman who dates white men.

10. WORKING (14 minutes 10 seconds)
Jane explains her job at Mount Sinai Hospital as a para-professional teacher.

11. SOUTHERN STORIES (13 minutes 30 seconds)
Jane offers a northern black viewpoint on life in the south.

*12. BLACK IS BEAUTIFUL (14 minutes 40 seconds)
Jane examines what effect the Black Is Beautiful movement of the late 60's had on her life. She also deals with Blacks in the post "Beautiful" 70's.

(over)

ABOUT THE AUTHOR

Alan Hertzberg, a photographer and video artist in New York City, is on the graduate faculty of the Media Studies Program at The New School for Social Research. He also lectures at Cooper Union in the Forum Lecture Series. His photographs have appeared in such national magazines as *Mademoiselle* and *The New Yorker*. He is a member of the Association of Independent Video and Filmmakers (AIVF). In 1976 he received a grant from Electronic Arts Intermix, which is funded by the New York State Council on the Arts, the National Endowment for the Arts and the Rockefeller Foundation, for post-production work on the video series, "The Autobiography of Miss Jane Dubois."

Currently he is traveling to universities, libraries, museums and special interest groups showing the series and speaking on the new form he developed: the video autobiography. The standard lecture versions are 7 chapters (*denotes tapes in this series) which runs 1 hour 45 minutes or the complete 3 hour presentation of 12 chapters.

For additional information concerning the tape-lecture presentations or purchase of the series please contact:

Alan Hertzberg
50 St. Mark's Place
New York, N.Y. 10003

(212) 228-2039

VIDEO

THE NEW YORK PUBLIC LIBRARY presents
one in a series of film and video programs made
possible by grants from the Mobil Oil Corporation
and the New York State Council on the Arts

Exhibit 1E-28

ALAN HERTZBERG
video artist will
appear in person
to show his work

The Autobiography of Miss Jane Dubois

WELFARE 19 min.

THE EARLY YEARS 13 min.

PAUL 14 min.

THE FATHER OF MY CHILDREN 17 min.

JAMES AND SHAWN 10 min.

ABORTION 15 min.

BLACK IS BEAUTIFUL 15 min.

Black and White

THURSDAY 5:30 pm
OCTOBER 12, 1978

Donnell Library Center
20 West 53rd Street

ADMISSION FREE

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THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

Exhibit 1E-29

NAME Claire Fergusson

DATE Oct 26, 1978

ACTIVITY Fieldtrip Creativity '78'

OBJECTIVE FOR THE DAY Expose the career possibilities possible related to silkscreening, the advertising world

STUDENTS ATTENDING Maureen, Grace, Gregg.

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE interested and amazed with all the different specialized products.

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY None.

NEWS WORDS INTRODUCED Advertising field, layout, presstype, format, brand names.

RELATED CAREER DISCUSSION types of jobs available in/through advertising, commercial uses for silkscreen

Trip

A-3

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

Exhibit 1E30

NAME SELWIN GOLDBORNE

DATE 10/26 78

ACTIVITY GRAPHICS (FIELD TRIP)

OBJECTIVE FOR THE DAY TO INTRODUCE CLASS TO MANUFACTURER NEW PRODUCTS, AND TO SEE BEST EXAMPLES OF GOOD WORK (DESIGN, PHOTOGRAPHY)

STUDENTS ATTENDING JAMES, KIM DICKERSON, DOROTHY MARTIN ROY MALORY, CARL,

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE POSITIVE - ENJOY THE ~~POSITIVE~~ TRIP ALSO THE FACT ~~THEY~~ DID GET ~~ALL~~ A LOT FREE SAMPLES

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY NONE

NEWS WORDS INTRODUCED CREATIVE. ~~TR~~, ART DIRECTOR

RELATED CAREER DISCUSSION WERE TO GO ~~TO~~ TO GET FREE SAMPLE OF MATERIALS AND LEARN ABOUT LATEST METHODS & TECHNIQUES

THE CHILDREN'S ART CARNIVAL'S
TEACHERS/INSTRUCTOR'S LOG - CAREER EDUCATION

Exhibit 1E-31

NAME EMILY BERGER

DATE APRIL 30

ACTIVITY PAINTING

OBJECTIVE FOR THE DAY to expose the children to various artists' (painting + sculpture) studios

STUDENTS ATTENDING 7

GENERAL OBSERVATIONS OF STUDENT'S RESPONSE They were all very interested. They tried various new materials like oil paint and pastels. They were a bit hindered by some of the work (abstract) they saw but I think they now have a better idea of what an artist actually does.

SPECIFIC INDIVIDUAL PROBLEMS DETECTED IF ANY

NEWS WORDS INTRODUCED SCULPTURE, STUDIO, PASTEL, CANVAS, STRETCHERS

RELATED CAREER DISCUSSION

Exhibit I F

Children's Art Carnival
Career Education Through the Arts
Crearive Arts Program (8-14)

WHAT DO YOU KNOW ABOUT CAREERS IN THE ARTS?

Directions: For the past few months, you and your instructores have been making art objects, visiting artists' studios, looking at films about the arts and talking with each other about career possibilities for you when you grow up. We would like to know how much you have learned about careers in the arts now that you have had so many experiences with paintings, claywork, silk screening, printmaking, photography, and sewing. Would you please answer the following questions by putting the letter of the correct choice that completes each sentence next to the number on the right hand side of the paper? Thank you.

1. I help artists get jobs in publishing and advertising by showing their work to Art Directors. In exchange, I get a percentage of the artist's fee. I am a (a) talent scout; (b) artist's agent; (c) ad writer

2. I work with reporters, camera and sound people, writers and researchers and develop stories for them to work on. I make sure that they do the right thing at the right time in order that people who tune in can get the news. I am (a) Newsdirector for TV station; (b) newspaper reporter; (c) Broadcast journalist

3. Stores hire me to design windows for the merchandise that the store sells. I have to know how to sketch, develop "mock-ups" and design posters advertising the store's wares. I am (a) set designer; (b) display designer; (c) fashion illustrator

4. I work with teams of people who make television and movie films. I hold the camera and take my instructions from the director. I am (a) portrait photographer; (b) cinematographer; (c) film writer

5. I perform in plays on and off Broadway. I rehearse very hard and perform every night when I have a job. I try to observe the way people behave so that I can imiate them when I have to. I am (a) a musician; (b) circus performer; (c) actor

6. I perform with other instrumentalists in concerts, usually at night. I play several instruments and I compose and arrange music as well. I am a (a) musician; (b) jazz musician; (c) accompaniest

7. I am learning how to design and make objects for people to sit on, eat on, or lean on. Since I am a beginner, I work very closely with a master carpenter in order to learn all the ins and outs of my career. I am a (a) apprentice home builder; (b) apprentice furniture maker; (c) master electrician

8. I work at the theater every night, making sure that all the actors have their stage directions, that the props are in place, that the set is ready for the next performance. I am a (a) theatre producer; (b) stage manager; (c) film director

9. I run a store where I sell paintings. Many artists come to me so that I will show their paintings to my customers. I am a (a) gallery director; (b) art collector; (c) commercial artist

10. I design buildings for people to work in. I work closely with engineers and management consultants. I have to be very good in math and drawing. I am (a) a graphic artist; (b) an architect; (c) an anthropologist

Fill ins

Directions. Next to each work describe what a person who has that job does:

1. Museum director _____
2. Ballet teacher _____
3. Music therapist _____
4. Art teacher _____
5. Graphic designer _____
6. Playwright _____
7. Museum curator _____
8. Interior designer _____
9. Illustrator _____
10. Landscape architect _____
11. Music critic _____
12. Acrobat in circus _____
13. Muralist _____
14. Magazine editor _____
15. TV sound technician _____

RECORDING RESULTS OF
INDEPENDENT OCCUPATIONAL RESEARCH

Student's Name_____ Age_____

Job title_____

Brief description of job duties_____

_____

_____

Skills_____ _____

_____

_____

Usual educational preparation(degree and source):

_____

Necessary or useful courses:

High school_____ _____

_____ _____

Postsecondary_____ _____

_____ _____

Employment prospects: __Overcrowded field __Average
__Undercrowded

Advantages of job_____ _____

_____

Disadvantages of job_____ _____

_____

Other jobs requiring similar skill:

_____ _____ _____

ther information of importance to me _____

_____

_____

Source of information[title and location of book(s); film(s), cassette(s)] or name of person interviewed:

_____

_____

_____

Exhibit II

1969-1979

Celebrating Ten Years
of Creative Discovery
At The
Children's Art Carnival

Exhibit II

1969-1979

Celebrating Ten Years of Creative Discovery At The Children's Art Carnival

STATISTICAL REPORT FOR SEPTEMBER 9 - JUNE 15, 1979

Number of active registered members this 1st, 2nd, and 3rd tri-mester:

TRI 1 50 Students

TRI 2 66 Students

TRI 3 90 Students

The original 50 students participated in all three tri-mesters.

16 students entered in trimester 2 and completed 2 tri-mesters.

8 students in tri-mester 3 and participated in only the final tri-mester.

These statistics do not reflect the number of students that did not complete a semester.

46 youngsters registered for the program but did not complete a full tri-mester.

Name *	Age	High School	Reading Score	Pre Art	Post Vocabulary	ASOS-Rating	ASOS	Work Habits Pre	Work Habits Post	Career Questionnaire Completed
	17	Taft	10.7	64	83					
	16	Music & Art	11.1	73	87					
	18	John F. Kennedy	8.6	60	78					
	16	Brandeis		52	78					
	14	Music & Art	10.2	84	91					
	17	Music & Art			76					
	17	Washington Irving		69						
				74	81					
	18				87					
	18	Washington Irving	6.8	inc.	79					
	16	Norman Thomas								

*NAMES REMOVED BY CLEARINGHOUSE TO MAINTAIN CONFIDENTIALITY.

Name	Age	High School	Reading Score	Pre Art	Post Vocabulary	ASOS-Rating	ASOS	Work Habits Pre	Work Habits Post	Career Question-Completed
	16	Seward Park	10.0		84					
	16	John F. Kennedy	6.2	61						
	14	George Washington								
	16	John F. Kennedy								
	16	Martin L King	6.5		68					
	16	Martin L King	7.2	54	72					
	18	Art & Design		81	90					
	15	Roose-velt			65					
	14	George Washington								

Name	Age	High School	Reading Score	Pre Art	Post Vocabulary	ASOS-Rating	ASOS	Work Habits Pre	Work Habits Post	Career Questionnaire Completed
		Bronx Comm.	8.0	79	79					
					72					
	14			58	67					

Exhibit III C

THE CHILDREN'S ART CARNIVAL
Career Through The Arts Application

Personal Data:

Name _____ Age: ____

Address _____ Apt# ____

Zip Code _____ Telephone# _____

Educational Background:

School _____ Grade _____ Art Courses _____

_____

Areas of Interest:

_____

_____

How did you hear about the program? _____

_____

_____

Interv Which Workshop? _____

_____

_____

_____

Results of Interview:

_____

_____

_____

_____

Exhibit III D

STAFF MEETING
October 1978

Claire Ferguson
Lee Jack Morton
Martha Norris
Maya Sharpe
Bill Stephens
Betty Taylor
Constance Wilson

The meeting was opened by a request from Maya that the application forms for the interviews include some evaluation of the candidate. She also reminded the workshop instructors that the students should be keeping daily logs. These logs will be essential for reading related activities in the future. Betty suggested that there be some commonality in the interview procedures.

Maya informed the instructors that they will be getting storyboards to use in their workshops. The storyboards will enable them to post technical terminology that is used in the workshops. Maya will interact with them more in the future to discuss reading activities that can be incorporated in their workshops.

Claire asked how she should deal with over-enrollment. She said that she thought she could solve that problem for her workshops by enrolling teenagers in her Saturday classes. Betty said that we should let the kids know that we're over enrolling because some kids usually drop out.

The Torrance Tests of Creative Thinking have come in. Betty suggested that Maya get together with Barbara Wyatt to schedule time for testing the after-school program.

Betty also suggested getting the teen-agers together to meet each other and the staff so that they become aware that they are a part of a cohesive unit. She suggested that we also use this meeting to tell the teenagers about the Torrance Test and to also administer it.

Claire asked about the health insurance. Maya is to check with Jenny about the forms.

Bill showed the staff the first footage shot by the participants in the video workshop.

The response from the staff was very positive. Martha suggested that the teenagers in the video class document a staff meeting.

Exhibit III D

Meeting of September 5, 1978

The meeting was opened by Betty Taylor who introduced the staff. All staff present received a calendar for the year.

The first thing in the agenda was the scheduling of the workshops. The schedule is as follows:

Graphics - Mon., Tues., Wed., Thurs.
Fri. - general drawing

Silkscreen - Tues., Thurs, Sat.

Offset - Monday, Weds., Fri.

Writers - Monday, Weds. & (tentatively Sat.)

Filmmakers - Tues., Thurs., Saturday

Next on the agenda was the allocation of space for the different workshops.

Silkscreen & Offset - alternate use of upstairs area.

Graphics & Figure drawing - environmental area downstairs

Filmmakers - Downstairs workshop. Between now and 18th(of September) video equipment to be moved to more accessible place. Saturdays will be used as a field day when weather permits.

Writers - downstairs workshop area can set up a desk for typing in office.

Martha Norris informed the unit instructors that they needed to select some time next week when they would be available to interview potential participants for the Communication Arts program. The following schedule was set up:

Silkscreen & Graphics - Mon. Sept. 11, & Wed. Sept. 13,
Tues. Sept. 12 & Thurs. Sept. 14

Writing - Wed. Sept. 13, & Thurs. Sept. 14

Martha reminded the staff to order materials by next week and suggested using time this week to set up workshops as next week will be devoted to interviews.

Next on the agenda was a discussion to determine the best time for weekly Staff Meetings. Tuesday at four o'clock was the time chosen as most convenient for the majority of the staff.

The time for a Monthly General Staff Meeting is to be announced. The days under consideration are Tues. and Thurs. evening.

Procedures for keeping logs were discussed and sample log forms were distributed. Staff was asked to use the sample forms for one week and then to submit any suggestions for changes in the form.

Some of the philosophical concepts of the program were discussed. Betty discussed the importance of the unit instructors serving as models for the participants as it related to promptness and attendance as well as to professional skills. Betty said that the program's participants were to be viewed as apprentices to the unit instructors.

As regards the production of such things as the annual report, the unit instructor would be held responsible for the professional quality of the report.

Betty informed the staff that the writers would be responsible for providing most of the material for the newsletter. Some additional suggestions for items to be included in the newsletter were a weekly comic strip and a roving reporter.

Requests were made for suggestions for professional magazines to be ordered to build a library.

After a discussion of the supplies lists and budget allocations for the workshops, the meeting was adjourned.

Exhibit IVA

Buffi Harris 11yrs.

w/f

Exhibit IIA

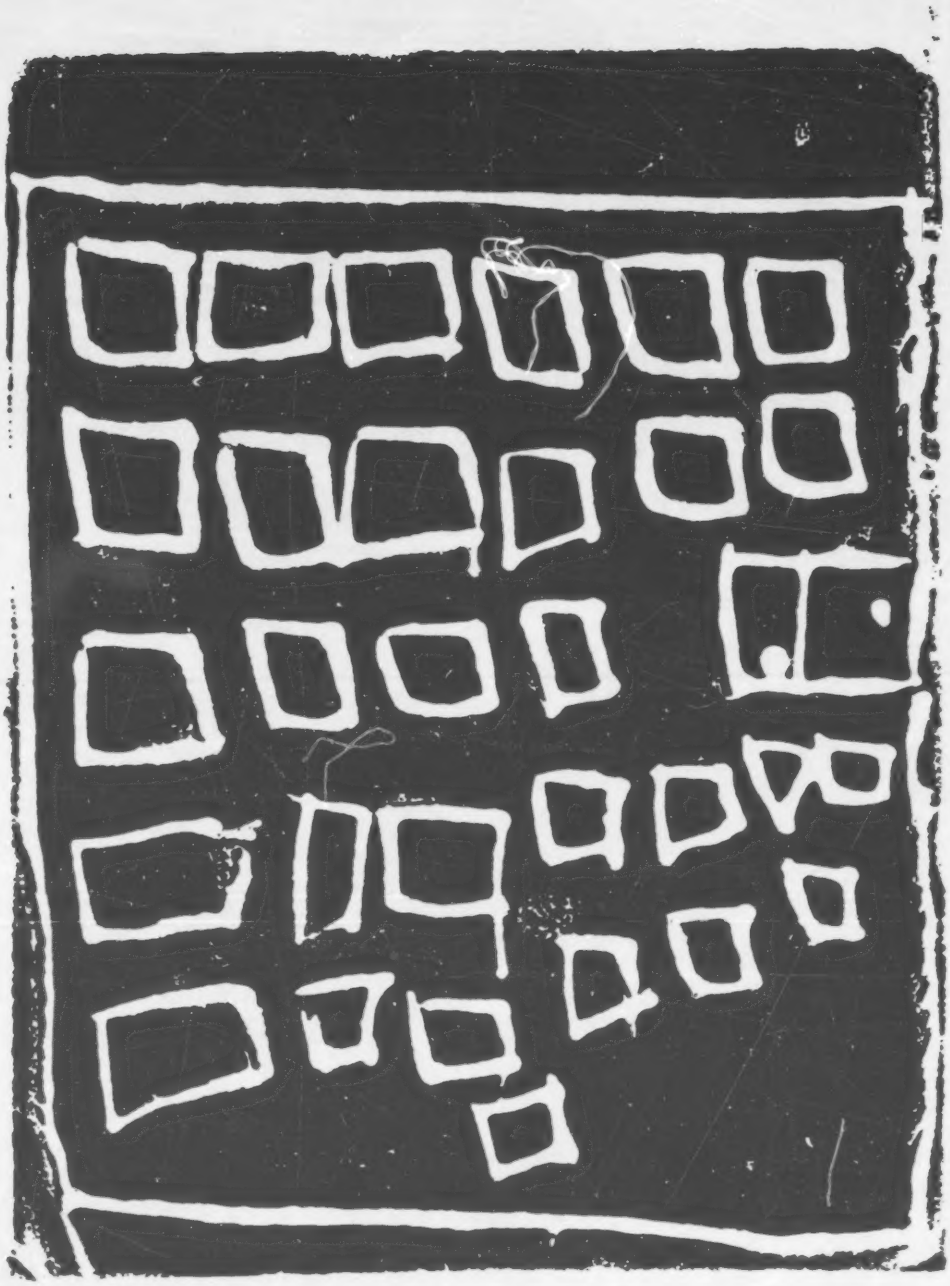


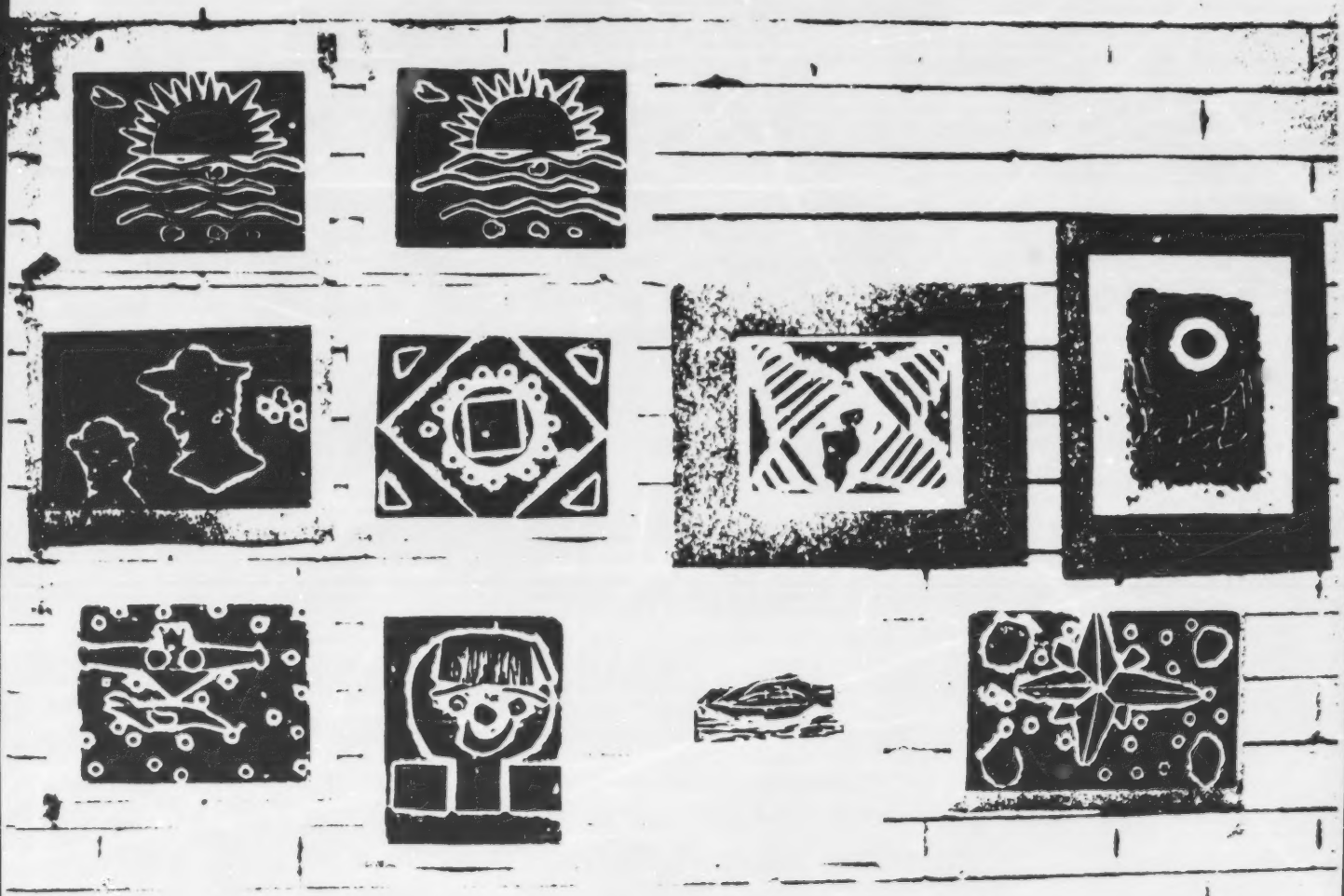
Exhibit IV A

Exhibit IV-A

Molly Rhodes
Moore

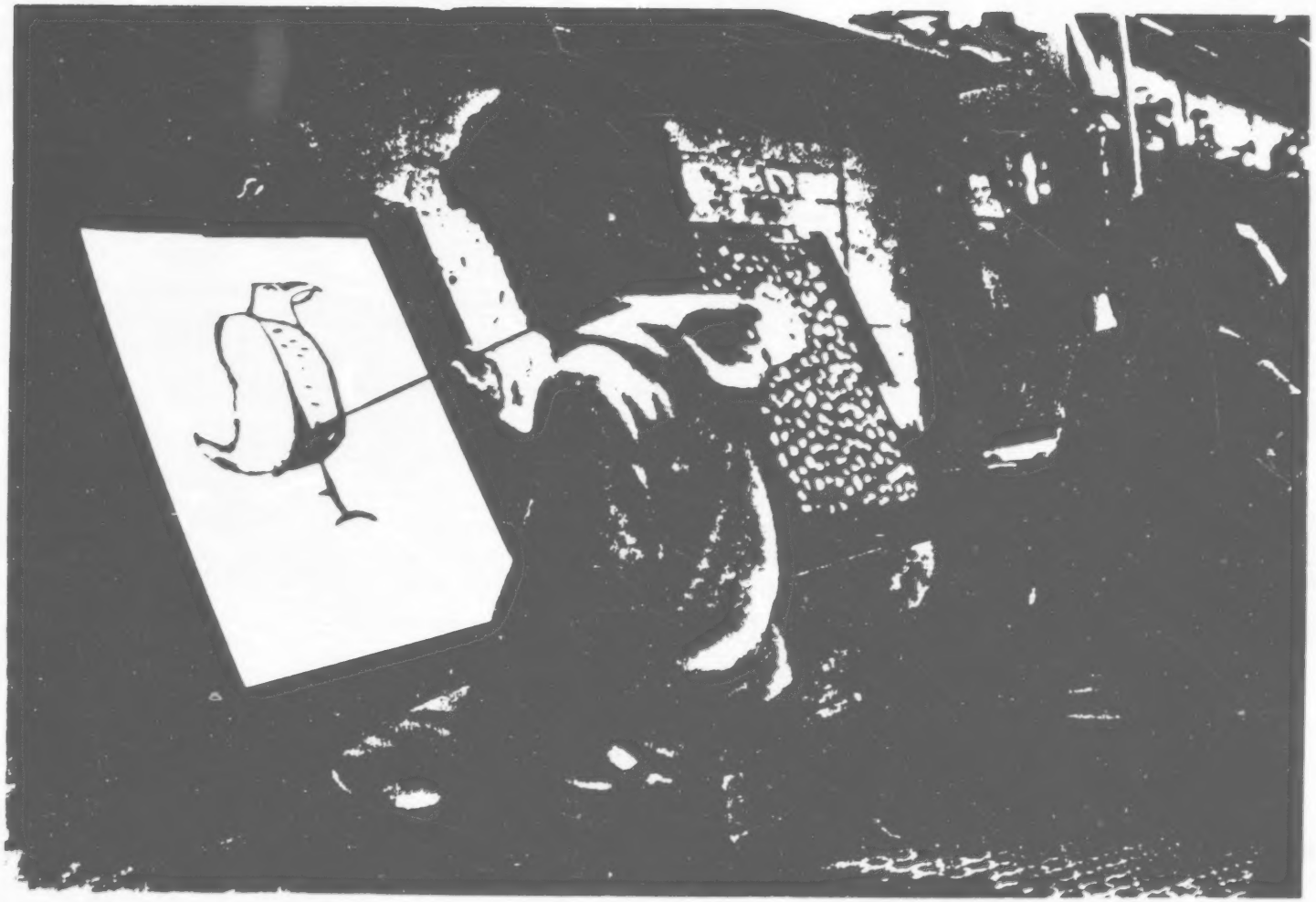
5/5

Print making



Printmaking workshop

Painting Workshop



178

179

painting

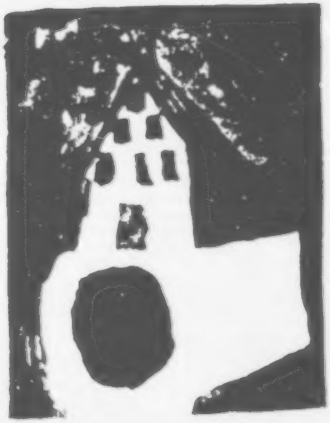
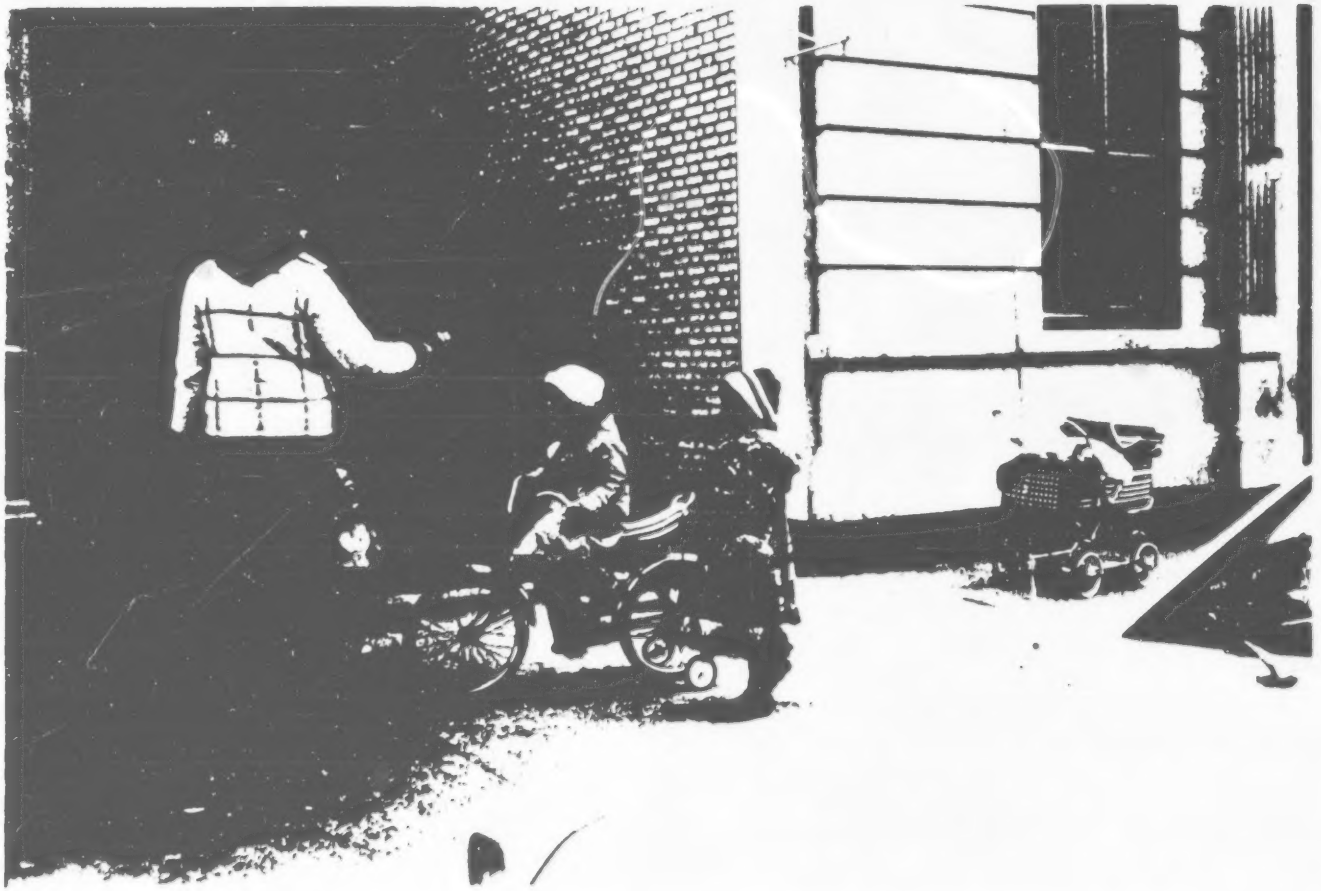
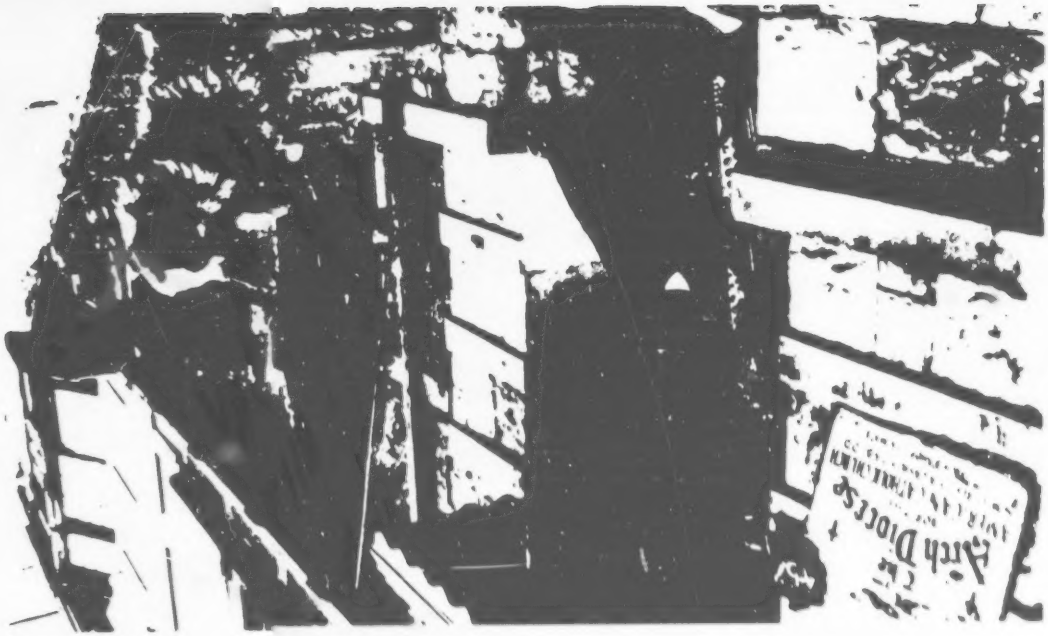


Exhibit IV D

Exhibit IIb





PUPPETRY WORKSHOP PLAY

June 15,1979

CLOSE ENCOUNTERS OF THE WEIRDEST KIND

1. Audra Guiden - Miss Pedro Rablio
2. Jamal Dozier - Dallas
3. Gene Hanton - Dolly
4. Valerie Polite - Mork
5. Dolly - Jackie
6. Fred - Mark

ACT I

Dolly: Dallas was coming from a party, when he saw weirdos in front of his set up house. He knew they were from another planet because they looked different. It's 10:00 P.M. and Dallas was tired. The weird people talked funny language that he couldn't understand. Then they told Dallas that they would take him to their planet.

Dallas: You all are weird, where did you come from?

Weirdo Pedro: We are from another planet.

Dallas: What is the name of the planet?

Dolly: Sprito!

Dallas: Sprito?

Dolly: Yes that's what I said, Sprito you got it!

Mork: Sprito is the place we live, in space.

Jackie: That is my favorite place, I visit there every summer.

Mark: I am their "leader", their mad leader!

ACT II

Dallas: Please, I'm tired and have to go to work tomorrow.

Mark: You're not going to work, you're going to work for us on our planet. (The weirdos grab Dallas)

Dallas: Please leave me alone!

Mork: I feel sorry for him.

Jackie: Yes, he's such a good looking earthling.

Mark: Go get our spaceship ready, Dolly.

Dolly: O.K.

Pedro: Don't you think we should let him sleep first?

Mark: No, take him away.

ACT III

SETUP They take Dallas on the spaceship and tie him to a chair. He falls asleep in the chair and when he wakes up he is on "Sprito."

Dallas: Where am I?

Jackie: On Sprito.

Dolly: Now that you have rested, work.

Mark: I give the orders around here and you're going too give him a tour of this planet.

Pedro: Yes, that's a wonderful idea.

Mork: Can I lead the tour?

Mark: Yes, but don't let him get away!

ACT IV

SETUP They start the tour and Dallas thinks of a clever way to get away from these weirdos.

Dallas: Can you take me on a tour around your huge spaceship?

Mork: Alright, let's go...where here now what do you want to know?

Dallas: I want to know how to work it, in case I have to drive it for you all.

Dolly: Well these are the controls too drive it...

SCENE II - PART II

SETUP After Dolly finishes telling Dallas about the spaceship, by surprise to the weirdos Dallas pushed them all out and flew away.

Dallas: I wonder what I'll do with this huge spaceship, well I'll just keep it for a souvenir.

It is very cold.
You have to be bold.
To go out in the cold.
You have to be very bold.
To go in the cold.
Some people are old.
And can't go out in the cold.
So they have to be very very very bold.
Because they are old.
So do not go out in the cold if you are old.
Now remember be very bold.

It is very hot.
I eat ice cream a lot.
Because it is hot.
I eat cold things a lot.
Do you like the hot?
Do you eat ice cream a lot?
When it is hot, you should eat cold things a lot.
Soon it will be hot.
And I will eat cold things a lot.

Derrick Stoudymire, age 9

Christmas is fun to play away
with toys every day
I play football to the end
with my friend.

Bysshah Nabil, age 8

There was a man that sat on his stool.
He loved to play pool.
But he didn't go to school.
So he was a fool.
So he couldn't play pool.
So he went to school.
They let him play pool.
He sat on a stool.
And didn't play pool.
Instead he went to school.
His name was Grool.

There was a man named Brook.
He was a crook.
He stole a cook.
The cook gave him a nasty look.
The crook threw a book at the cook.
The book taught how to cook.
The cook took a book and hit the crook.
The crook shook the cook.
The cook gave the crook a nook.
The crook took a book and left the cook.

Derrick Stoudymire, age 9

The man had a shoe.
His hair was very blue.
It always grew, grew, grew.
And it fell on his shoe.
The hair grew on his shoe.
And his shoe turned blue.
So he caught the fly.
It spreaded on his shoe.
his shoe grew and grew.
And it stopped turning blue.

The crazy man.
Ate garbage from his hand.
And joined a black band.
Nobody gave them a hand.
Because they didn't like the band.
The band ran in the sand.
And made a plan.
The plan was to be grand.
The crowd liked the band.
So every body in the band had a fan.

Derrick Stoudymire, age 9

Exhibit IV E

PUPPETRY WORKSHOP PLAY

June 15,1979

CLOSE ENCOUNTERS OF THE WEIRDEST KIND

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Mork: Sprito is the place we live, in space.

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Exhibit IV E

ACT II

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Dallas: Please leave me alone!

Mork: I feel sorry for him.

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Dallas: I wonder what I'll do with this huge spaceship, well I'll just keep it for a souvenir.

Exhibit V A

LINE OUTLINE

"Otis"

1) Marvin talking to Tina in corridor.
-she feels so-so about him.

2) Tina sees Otis walk by.

3) Smiles and calls him and leaves Marvin standing.

3a) Tina asks Otis about the Dance.

4) Marvin shows dislike for Otis.

5) Marvin is angry, slams locker (or something).

6) Marvin, Tina, Otis are in the same Chemistry class.

7) Teacher asks a question.

8) Four students raise their hands including Marvin and

9) Marvin looks around and sees that Otis has his hand raised.

10) Marvin tries harder to get teacher's attention.

11) Teacher calls on Marvin.

12) Marvin gives an answer to the question.

12a) Teacher not satisfied calls on Otis.

13) Otis gvies a better answer to question.

14) "That's what I was looking for."

15) Marvin looks at Tina, he sees her smiling at Otis.

16) We see that he is not happy.

17) In lunchroom Marvin sees Otis talking to Tina.

Tina are comparing report cards.

18) Issac comes in and sits down next to Marvin.

19) Marvin points to Otis and "I'm gonna get that guy."

20) Isaac and Marvin talk about what they could do to Otis.

21) Marvin and Isaac talk to Jake in bathroom as they smoke.

22) Jake comes out of door marked "Principal."

23) Principal talks to Dean about serious problem.

24) Otis is opening his locker The Dean grabs his hand "Let's see what you got in there."

25) Otis argues.

26) Otis opens locker.

27) Dean goes through locker while Otis keeps arguing.

28) Dean pulls bottle out of locker "What's this?"

29) Otis looks surprised "I never saw that before."

30) Dean says, "Let's take a walk."

31) Otis says, "I been set up."

32) Marvin tells Tina that Otis has been suspended. Tina doesn't believe him.

33) Sharon and Stanley stop Tina outside of her class and tell her that Otis has been suspended for having a bottle in his locker. She doesn't want to believe it and closes door in their face.

34) In the class Tina keeps looking at Otis' empty desk.

35) Teacher calls on her at she is daydreaming.

36) Bell rings.

37) Phone rings at Otis' house. Otis answers. Otis and Tina talk. Otis tells Tina he was set up but will be back in school in 4 days.

38) Marvin asks Tina to the dance again. Tina tells him "Otis will be back in a couple of days, I'm going to the dance with him."

39) Marvin gets mad says, "Oh yeah next time I'll"...catches himself.

40) Tina says, "Next time you'll do what?"

41) Marvin, "Next time I won't ask you." He leaves.

42) Tina looks at him sceptically.

43) Otis and Tina. She tells him she suspects Marvin set him up."

44) Marvin talks to Isaac.

45) Otis and Tina talk to principal.

46) Marvin and Isaac try to get drugs.

47) Otis and Dean go to locker room. They hide but they keep eyes on Otis' locker.

48) Behind them we see clock.

49) Marvin and Isaac get drugs.

50) Dean and Otis waiting behind them the clock shows that 15 minutes has passed. Dean wants to leave. Otis begs him to stay.

51) Just as Dean is about to go they hear a noise (muffled voices).

52) They see Isaac and Marvin approach Otis' locker.

53) Issaac opens the locker. Marvin puts needle inside.

54) Dean syas, "Okay, hold it right there."

55) Otis and Tina at the dance.

CHARACTER SKETCH

Otis Brown

NIckname: OB

624 West 123rd Street

17 2/28/62 Pisces

New York Harlem Hospital

Ht: 5'9"

Wt: 130 slim, well built

Skin color: Brown

Eyes: Hazel

Hair: Black

Attractive

Birth marks: No

Defects: No

Scars: Left hand got it from playing

Dress: Neat, stylish, sneakers only when he goes to play ball.

Pretty teeth - pretty smile

Sociology

Mother's name: Sherry (Wilcox) Brown

Father's name: William (Bill) Brown

1. Brenda Brown (21) lives close by-living with man

2. William Brown Jr. (19) in college away - hanging out and went to jail for awhile

3. Otis (17)

4. Carl (14) in school at home

1 paternal grandfather names Otis - called by nickname - doesn't like Otis. Grandfather lived in house.

Parents. OB & father close. Generally goes to see especially when he needs money

Family - urban poor. Parents are hard on him because of brother's ~~father~~ situation

Otis - in 11th grade

Aviation H.S. 85% average - gets along with classmates

does school work most of time.

He hangs out - is popular

He is popular with women, get around - deosn't have one particular girl. Doesn't want to get into trouble.

Activities: Basketball, track, television: the games

movies: Richard Pryor, love at first bite

Music: WBLS

Discos: DJ

mechanically inclined - has a way with words.

Psychology: Happy go lucky

Ambition: Pilot

Plans - Go into air force

Average intelligence

He thinks it crazy to deal with crime, steal etc.

CHARACTER SKETCH

Tina Andrew

Nickname: Tia

Address: 500 St. Nicholas Place, West 117th Street

Born: Medical Center - West 168th Street & Broadway

Ht: 5'6 Wt.: 115 lbs. Skin: Lightbrown Age: 17

Hair: Redish Brown Birthdate: 8-23-62

Birthmark: Leftside of her face - darker spot than her complexion

Dress: Up-to-date; stylish

Sociology: family poor - her father gives her money to buy clothes and things for the house and extra for herself.

Mother: Shelly Andrew

Father: Jim Andrew

She's an only child, baby brother dies of crib death. He would have been 14 years old, mother was unstable ever since, began drinking a little then continuously, mentally unstable. She was put away by Tia's father when Tia was 15 - he loved her, but couldn't take it any more. It bothered Tina a little(since her mother was home off and on) not dearly. She's outspoken and has a few fights. Father makes good money, has a car and is seldom home. She is pretty close to her family members, but some of them don't bother with them. She is lady like, but sort of hard (she talks cold to people especially strangers) because of the way she was brought up. Tia has a friend, Sharon she is very tight with. Sharon is tight with a girl named Stacy who Tia is very jealous of. She has a nice mother and father a well ? home and very stylish, ladylike and very pretty. Tia despises her. The three of them stay together despite Tina's hatred of Stacy. Tia likes boys and dates every 2 weeks. She likes neat and well spoken boys. She doesn't have a steady boyfriend. If she really likes the boy she'll probably get serious. She loves concerts, music, singing,

dancing, and sometimes runs track. If she really dislikes someone she'll try her best to let them know, but not in this case where her best friend's friend is not one of her best friends. She spends most of her time visiting friends, at the Disco and dating boys. She is an 85% student, her father, even though he's not there much sees to her good school grades. She spends her spare time reading books, and studying. Tia's father comes home at different times, because of the changes in his shift. She doesn't take advantage of the fact when her father is not there. —? I don't understand this line

Exhibit V A

CHARACTER SKETCH

314 W 113th St

Marvin Gates - 17 born April 15, 1962. He was born in Brooklyn in Kings County Hospital and then moved to Manhattan at the age of 10, because his father got a better job. His father lost the job and has left. Now its just his mother and him. His mother's name is Isabelle Gates, she works in a factory and doesn't make much money. They are classified as poor. Marvin's father's name is John Gates. He is a gambling man.

Marvin is 5'10, 135 lbs, Very dark complexion, brown eyes, brown hair, a light blotch on left side of face. Marvin has a guick temper. Marvin's goals are to finish high school and to go to college and then to law school to be a lawyer. He has a good relationship with mother and despises his father because of what his mother says about him Marvin is a 75% student, likes to hang out with the boys. He plays ball a lot because he's good at it. He party's and dates girls. No special girl.

they like Blotches on the face - wonder what this means?? if anything

Character Sketch

Isaac Oates

Isaac is 18. He is 5'8" and weighs 164 lbs. He's very muscular. He has a scar on his left cheek which he got from a fight. He lives with his parents, two younger brothers and one older sister. He goes to the same school as the other characters. He's in 12th grade and failing every class but gym. He plays ball very well.

He likes girls and dates as much as he can. He is not bad looking. He dresses stylishly and carries a lot of money. He fights with his parents and offered to move out when he gets a stable job. He is also very popular with people in his school. He and Marvin are very tight. The girls like him a lot. He works at a pizzeria and plays ball after he gets off work. He lives in the same building as Marvin. He stays out all hours of night. They stand around and smoke marijuana. He has a number of arrests and was placed in a J.D. home at the age of 10 for running away from home. He ran away from home because he didn't have a father at the time and it bothered him because the kids teased him all the time. Another reason he fights with his mother is because he knows his mother gets drunk, his step-father gambles and the whole house falls apart.

SCRIPT

"Otis"

Music: "Ain't No Stopping Us Now."

Fade In

Est. shot

Ext. Brandeis High School - Morning

Several hundred students have congregated outside of their school waiting for the bell to sound the beginning of the school.

Dressed for the warm spring weather the students stand, sit on cars, mill around, some dance to the music coming from "bosses." They talk, yawn, smoke, laugh, etc.

L.S. CAMERA FOLLOWS AS

Otis Brown walks toward the school and into the congregation. Otis carries a large radio on a shoulder strap.

Otis is a good looking 17 year old. Brownskin, nice build, neat, well dressed. He is wearing a white short sleeve shirt, maroon "box" pants and black loafers (British Walkers).

F S - students (include Otis)

Otis walks slowly through the crowd smiling and waving at his friends.

F S - BRYAN, AL, BILL, GEORGE RUFUS

BRYAN and GEORGE sit on a car. Their 3 friends stand around.

Music down and Under

BRYAN
(shouting)

Ey Otis! What's up man?

M S - OTIS

He sees BRYAN

F S GROUP

Otis approaches the 5 boys. He slaps five all around. Various words of greeting are exchanged: "What's going on," "Nothin' happenin" "What's up?" etc.

The following films were created by the children at the Art Carnival.

'Big Battle Field Fight Of The Four Little Friends'

'A Western Tail'

'Battle Of Titans'

'Disco Nightmare'

'Space Fight'

'The Little Dracular'

'Peace Protectors Zeroid'

'Learning Through The Arts' A Children's Art Carnival Documentary.
By Monica Freeman

Exhibit VI C

SPECIAL EVENTS CALENDAR

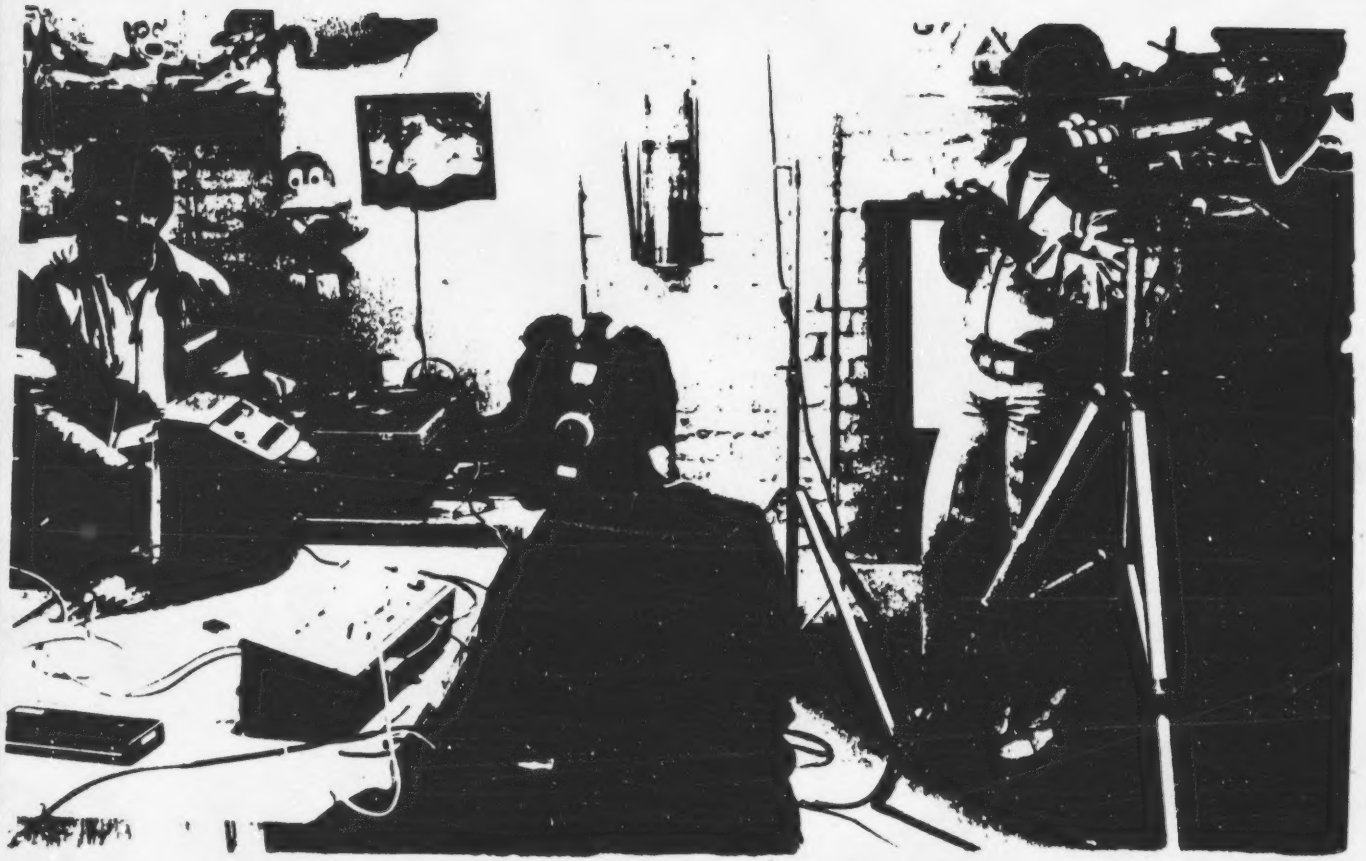
[illegible] TRAINING FILM SHOWINGS (TWO EVENINGS WEEKLY)

May, 1979

A C I FILMS, INC. AT YOUR FINGERTIPS	A C I FILMS, INC. PUPPETRY	A C I FILMS, INC. WEAVING	

offset

Video



Writing

Video

Exhibit 1.C

Silkscreen Workshop

Exhibit E-6 - Silkscreen Workshop

Oct. 3 1978

Soundmen
20 min. color

Oct. 3 1978
Trikfilm
1 min. b w

Oct. 3 1978
Wonderful Construction
20 min. color

Oct. 3 1978
Basic Film Terms
15 min. color

October 10 1978
Light Fantastic
57 color

Bambi Meets Godzilla
2 b/w

October 16 1978
To Hear a Whistle
8 min b/w

Africa : An Introduction
18 min color

Ain't Gonna Eat my Mind
31 min color

Cheesemaking
8 mn color

October 17 1978
Air is for breathing
25 color

Air
3 min color

October 18 1978
Lady First: Complete Guide to table manners.
6 min. color

Black Shadows on a Silver Screen
55 min. b/w

THE CHILDREN'S ART CARNIVAL

Exhibit VI A

SPECIAL EVENTS CALENDAR

Career Training Program Trips

November 18 1978 Saturday November 18,1978 The puppetry Workshop took a group trip to the Metropolitan Museum of Art to see the following galleries Medieval Armorand Impressionist Paintings.	November 18, 1978 The clay workshop went to the Brooklyn Museum to see the showing of Africa in Antiquity "Nubia"	December 13, 1978 The Printmaking workshop went over to the Printing workshop to see how printing is done. Bob Blackburns Printing workshop.	

THE CHILDREN 'S ART CARNIVAL

SPECIAL EVENTS CALENDAR

January 1979

CAREER TRANING TRIPS AND GALLERIES

The Clay workshop went to Pratt Institue for an art fair	The Sewing And Design Workshop, went on a shopping trip to price and purchase:	Photography Class went to The Studio Museum on 125 th Street to see Photography Exhibit of 5 black photographyers.	

Exhibit #I A

THE CHILDREN'S ART CARNIVAL

SPECIAL EVENTS CALENDAR

February 1979

CAREER TRANING TRIPS AND GALLERIES

Photography class went to The Studio Museum on 125 th street to see the photography Exhibit of 5 black photograhers.			

Exhibit VI A

THE CHILDREN'S ART CARNIVAL

SPECIAL EVENTS CALENDAR

March , 1979

CAREER TRANING TRIPS AND GALLERIES

March 22, 1979 Slides Show From " Treasures Of King Tutankhamun Exhibit" From The Metropolitan Museum Of Art . Mrs. Cathy Chance Was The Carnival's Guest.	March 28, 1979 The Printmaking Workshop went to see Artist at work , at Bob Blackburns, Printmaking Workshop.		

Exhibit VI A

THE CHILDREN'S ART CARNIVAL

SPECIAL EVENTS CALENDAR

April 1979 — CAREER TRANING TRIPS AND GALLERIES

April 30 1979 The Painting class along with Emily Berger the painting Instructors, went to see her studio. The class also saw other artist at work, at Columbia University.			

Exhibit VI A

THE CHILDREN'S ART CARNIVAL

SPECIAL EVENTS CALENDAR

MAY 1979

CAREER TRANING TRIPS AND GALLERIES

May 10, 1979 53 youth and staff members from the afternoon program, went to the Circus for a evening show.	May 5, 1979 The sewing class went on a shopping Trip to buy fabric and sewing accessories Instructors: Pat Lawrence		